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18th April 1841.

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THE ART-UNION.



LONDON, SEPTEMBER 1, 1841.

REMARKS ON PICTURES AND VEHICLES.

SIR,—In former letters I had given a summary of the History of Painting in Oil, as an invention, and endeavoured to show that the method of Van Eyck was the true and good method which had enabled the great painters to execute works, the admiration of every age. I do not mean here at any length to resume the subject; but as the public has recently had the opportunity of examining a picture by Van Eyck himself, in the British Institution, Pall Mall, and as it is possible the opportunity may not have passed away at the time of the next appearance of the ART-UNION, I would direct attention to that curious painting, and make a few observations upon the effects of the vehicles with which some other works in that exhibition have been executed. Van Eyck's performance is dated 1434, twenty-four years after his discovery; we may, therefore, be pretty sure that it was painted in oil; it is in the catalogue of the British Institution, No. 14. 'Portraits of a Gentleman and Lady,' John Van Eyck, the property of Colonel Hay. It is quaint and strange as a composition, with more formality and stiffness in the figures than would seem to be justified, taking into consideration the wonderful power of execution shown by the artist in the subordinate parts; which are so surprisingly done, as even in our days to constitute Van Eyck as the Prince of Painters of still life. There is a most perfect representation of a metallic lamp. The metal shines; and there was evidently no difficulty to be overcome in the medium, as if it had at any time been too liquid or too dry; it looks painted up at once, a perfect transcript from nature, and that is the more wonderful, as it has complicated drawing and great changes in lights and shadows. There is a mirror, too, as perfectly represented. You see no visible medium, no unctuous character, as should lead you to say, this is oil, or this is varnish; it looks pure as water, as if the luminous character was in the paint, which is clear and brilliant to the greatest degree, as if it had undergone no change whatever. You have a hard substance before you, and you seem to be looking through water that had been by sudden magic hardened and made palpable upon substances brilliantly illuminated. In the foreground are some clogs with their dark straps. At first sight they appear as if painted off hand with the rapid execution of Teniers, whose manner and style of colour they much represent; but on examination they have more minute finish than Gerard Dow: the very grain of the wood is so worked in as to bear the magnifying glass. There is not a picture in this collection of Old and Modern Masters that is so pure and so luminous as this curious picture by the inventor of painting in oil, and twenty-four years after his discovery. That is not the only picture in this collection from which we may learn something in respect of medium. There are some by Canaletto, or as the present fashion is Canaletti, which are so different to each other, that it is worth while to examine the cause of the difference. Those painted in Italy are remarkable for their force and clearness, while those painted in England are remarkable for their dullness, weakness, and loss of colour, besides which they are slightly cracking. There was probably a mixture of mastic varnish in the latter,

which has lost its temporary brilliancy; and the colour has gone with it. The picture of the 'Capitol' is still fresh, the colour as when put on. If the texture and execution of these be examined, they will be found very different, the former retaining an oily character, with its weakness; the latter more of the distemper appearance, free from that uncomfortable dry and chalky effect distemper alone produces. There is little doubt but that the 'Capitol at Rome' was painted with water in some way or other mixed with the oil, and probably with very little oil. This is more discernible in the figures, which are very curious; they are thus painted: a thin outline of brown generally slightly worked in the shadows, the lights are as it were dropped on, with a fluid pencil, and fall, so as when the evaporation of the water took place, to leave a raised and opaque body—in this mode he could not pay much attention to minute drawings of feature; and so it is perceivable that there is not an attempt, if anything, but the general effect of a face. Examined with a glass this effect is very curious, and the dabs of paint thus dropped on, are like the raised embossed imitation of Chinese work. This peculiar manner of Canaletto was well suited to his subjects, and by it he escaped the injury which mere oil inflicts. His pictures done in this manner have great atmosphere and clean colour, are broad and simple in their effects; there is nothing of varnish about them. It is not improbable that this master took the idea of his method from some of the old Venetian school, who certainly blended the two methods of distemper and oil; and which circumstance renders the pictures of that school more difficult to clean, for it is often found that when the glazings are removed, the under paint will be more or less liable to wash off. And we know that the Venetian Government very early found the necessity of appointing proper restorers to take care of the great works in their possession. It would be extremely dangerous to clean this picture of the 'Capitol.' I remember many years ago to have seen in the hands of a restorer two large Canaletti's; the varnish had been removed; they were to all appearance in distemper, and were in fact unlike any other pictures by any other master. It may not, however, be difficult to ascertain his method, for his date is recent; he was born in 1697, and died in 1768. It is said that Tiepolo frequently put in his figures. In this of the 'Capitol' they are excellent in effect, judicious position, and in setting off by their colour and strength the more simple and broad colouring of the architecture.

Tiepolo, whom Canaletto is said to have imitated, is called by Lanzi, "L Ultimo de' Veneti," and he describes his manner in a passage, which I here translate, because it seems so much to resemble that of Canaletto: and it should be observed that Tiepolo was more especially excellent in fresco. "Nor did he," says Lanzi, "at any time omit the study of what is natural, in observing the accidents of lights and shadows, and in the contraposition of colours, so adapted as to strike with the greater force. In this respect he succeeded to admiration, especially in his works in fresco-painting, for which it appeared that nature had formed him so expeditious, so ready, so facile in great things. Where others seek the most vivid colours, he availed himself of low tints, and even, it is said, dirty; and by putting near them others somewhat gay and clean, but nevertheless common tints, he introduced in his frescos such an effect, a charm, and a sun, that may be probably without example." I cannot resist the opportunity so fairly offered by this quotation from Lanzi, to press upon the consideration of our English artists the great utility of these "tinte basse" low tints, the effect of which was illumination and brightness—a very sun, says Lanzi. It is a practice totally neglected by our painters, who indeed, on the contrary, seem to make the highest lights the scale to begin with and work from them, by which means illumination is missed, and raw and opaque whiteness substituted; nay, which more or less pervades the tints which should be most free from it; whereas working up from a low scale, from low tones, there must evidently be a greater power of heightening. Sir Joshua remarks upon the contrast and its effect upon him, between the white paper of his note-book and the colouring of the old masters. At a modern exhibition there is no such contrast; the aim, indeed, is too often to

rival the whitest paper. Now take, for instance, some of the most sunny and bright pictures of the most brilliant painter of light and atmosphere that ever lived, of Claude—put to such a test his two pictures in the National Gallery, his sea-ports, the best he ever painted, you will find them of an exceedingly low tone or scale. So is it with every brilliant picture that ever was painted. We are deficient in low scale and half tones, and most fail when we most think we are imitating daylight. This has partly arisen from an erroneous idea that the works of Claude and other great masters were not painted on so low a tone, but that it is the effect of time; a little more study of these great painters would show clearly that it was a true principle of Art, and not time, which made their works so powerful and so brilliant. But to return.

It may not be amiss to notice in this same exhibition two pictures by Paolo Panini, because though the subjects be similar the manner is so opposite, opposites well in colouring as in vehicle—St. Peter's, Rome—with Procession of the French Ambassador, and 'A Gallery of Painting and Sculpture, with Portrait of the Artist.' If Canaletto imitated fresco even bordering on distemper, these pictures by Panini appear to have been painted with a certain admixture of varnish; not to the degree of modern practice, but to a degree that is injurious. Panini lived in the time when the good old method came into disuse, at the period when gums were introduced, and the "altre sue misture," which chemically affected the oils, were omitted: the oily look is therefore very visible. The pictures are well coloured and painted, and highly finished, infinitely more so indeed than those of Canaletto; but how weak are they in comparison? There is more attention to variety and nicety of colour, but the unsubdued oily varnish wash pervades them. I mean not to depreciate them—they are beautiful pictures, but are unlike and opposite to those of Canaletto. Canaletto could have improved Panini; Panini could have done little for Canaletto. These painters were of the same time; Panini having been born in 1691. He is blamed for the size of his figures. I have said that Panini lived at a time when the good old method came into disuse. He was born nearly a century after Claude and Gaspar Poussin, whose vehicle was perfect for their styles; and even then, perhaps, novelties had been introduced by many artists. In so short time as thirty-five years after them we have a proof of a deterioration and its cause, in the account given of Sebastiano Bombelli, who had been a scholar of Guercino. "It is to be lamented," says Lanzi, "that a great part of those pictures which he did have been obscured (offuscata) by a certain varnish, or vehicle of his own, of pitch and gums; and that some by the more ancient masters were destroyed by it, which he, by wishing to restore to a better condition, had spoiled to an equality with his own." To this Lanzi attaches a note, which is curious for its admission, and is confirmatory of much that has been said in these papers upon the subject. "Nunno per questo esempio condannai l'uso delle Vernice nel riattare i quadri servendosi di mastice e di acqua di ragia, secondo le più recenti osservazioni, il colore non si danneggia; l'olio e dannevole a quadri antichi, il moderno non s'incorpora mai coll'antico, e dopo qualche tempo ogni ritocco trasfigurasi in una macchia." "Let no one for this example condemn the use of varnishes in the restoring of pictures. By making use of mastic and rosin water according to the most recent observations, the colour is not damaged. Oil is hurtful to old pictures, the new does not incorporate with the old: and after some time every retouching turns to a spot (stain or blemish—macchia.)" This is worth enquiring into, why, upon an old picture, our oils change and effect blemishes to so great a degree as to become very conspicuous; whereas there is no such very violent change where our oils have not been used upon surfaces covered with the old.

Great changes took place in the methods of painting, as I stated, soon after 1600. Zanetti observes, "In this time there were seen in Venice as many manners as there were painters." "In Venezia si videro tante maniere quanti erano quelli che dipingevano." "In such a state," adds Lanzi, "was painting in the latter of the seventeenth century." And these latter years gave birth to Panini and Canaletto. The latter, it should seem, disgusted with the use of gums, &c., then in use, resorted to a method more similar to distemper and fresco;

and, perhaps, he was led to this by an examination of the works of the old Venetians, who certainly, in passing from distemper to oil, occasionally used both separately, and blended both. Lanzi, however, thinks the style of Canaletto more original; and I think, in illusion to his medium, for it is that which chiefly forms the style of this painter, and the others whom he classes with him—as Ricci and Tiepolo. Speaking of that particular epoch, he says, “In Venice, and in the State, were seen to arise various styles, if not perfect, certainly original and valued in their kind; if all Europe has not been deceived in esteeming and purchasing at great price, the pictures of Ricci, of Tiepolo, of Canaletto, of Rotari, and other such artificers of this age.” “In Venezia e nello Stato, si vider sorgere vari stili se non perfetti originali certamente, e pregiati in lor genere; se già non si è ingannata l’Europa tutta, stimando, e comperandosi a gran somme le pitture de Ricci, del Tiepolo, del Canaletto, del Rotari, e de altri tali artefici de questa età.” I have been led to greater length in noticing these pictures, commencing with Van Eyck, because there seem to be thus brought together the first and the last; as Tiepolo, whom Canaletto imitated, and whom Lanzi admits that he did imitate, (which he seems to have forgotten when he used the expression, “originali certamente”) is called “l’ultimo de Veneti,” and Van Eyck was, undoubtedly, the first discoverer of the Art.

There is an exquisitely painted portrait in the Institution by Van Helst; it is very much in the manner of Rembrandt; it has many excellent qualities; but my object now is to look to the artist’s vehicle, which, in this instance, appears to be perfectly pure, and to have left everything as the brush put it on; there is no after-melting of parts into each other, all is firm or soft, blended or made distinct, as the artist executed it. Now, Van Helst was born in 1613, only seven years before Rembrandt, and fourteen before Van Dyck. The better method seems to have been continued more universally among the Flemish and Dutch painters, after it had been deteriorated in the hands of the Italian. Wonderful indeed is the difference between the vehicles used by Correggio and Carlo Maratta, and great between Maratta and some of his own time. Claude and Poussin were then painting their best pictures. Maratta was born 1625. Varnishes were then in use in Italy, though not generally. Salvator Rosa, born 1614, does not seem to have used them; though there is not that perfect luscious medium discernible in his pictures, which we see in Gaspar and Claude. It is very probable he painted much in a mixture of oil and distemper. The preservation of his pictures shows that he did not, however, use gums. There appears to have been in Italy about this time a greater variety; in the Flemish and Dutch very little. Having instanced Van Helst, who was born the same year as Salvator Rosa, it may be worth while to compare their pictures (only for the vehicles used). They are very different. But there is no such difference if he be compared with Teniers, born 1610; with Rembrandt, 1606; with Hobbima, born 1611; with Bergham, 1624; with Wouvanman, 1620; with the younger William Vandeveld, 1633; with Backhuysen, 1631; with Jacob Ruysdael, 1636; with Francis Mieris, 1635. Different as these painters were in their manner and subject, there is the same apparent medium, the same absence of that harshness, and at the same time greasiness of unsuaded oil. There was even more or less richness in them, but it was not a richness acquired by mastic, or any gums. Wouvanman, for instance, delighted in a more varnish quality; but his oil was *cured* by the original mixture, “altre sue mixture” of Van Eyck; but mark how free and playful, if the expression be allowed, was the handling his vehicle enabled Wouvanman to employ. It was driven by his brushes as he pleased, made thin or substantial, and every working made permanent, fixed and set as it were at the moment unchangeable. Teniers again was less varnishy in appearance, he had more execution, and less finish, every touch is as when put on, all is fresh and clean, the colours less mixed and worked about; his style was more simple, but the materials are the same. There is the same difference between Vandeveld and Backhuysen, as between Teniers and Wouvanman, the latter used more of that which gave

the varnishy appearance—the materials the same. Hobbima again seems to have used his medium more thick than Ruysdael. Rembrandt, according to his genius, to have used it under various modifications, and to have gone over and over again parts of his pictures—a great trial for any medium. Yet, in all these, is there not observable the same purity, the same absence of harsh and greasy oils? Do you not recognise at once, amidst all this great variety of subjects and manner of workings, the same permanently lucid medium, the result substantially of the same mixtures, perhaps very slightly altered; while, in the later Italian, there is evidently a change of substances.

I cannot but think that the great value the Flemish and Dutch schools have attained, is mainly owing to this their pure medium, not only from the peculiar gem-like beauty it produces, but from the certainty and assurance it gives of the masters, at once discernible; for it is perfectly impossible to imitate them with any chance of success, with any other materials than such as they themselves used. It is this which enabled Teniers to paint his celebrated ‘Pastici’ so admirably, imitating all other masters worth imitating, while there is not now one painter, however eminent (and I would not be thought to detract from great merits in other respects), who could venture to imitate or copy Teniers, and to pass off the work as from the hand of that celebrated painter of Antwerp. It appears then that at this very period, during which the best works of these Flemish and Dutch schools were executed, we have proof of a deterioration of the Italian in the complaint against Sebastiano Bombelli, born at Bologna, 1635, the very year of Francis Mieris, that he used “certa sua vernice de pece e gomme,” “a medium of pitch and gums.” As the British Institution has furnished an opportunity for making these remarks, it may not be out of the way to continue to notice some other pictures there exhibited, for there we shall find specimens from Van Eyck to our own day. Those who love strong contrasts and to compare antipodes, may do so, in noting the difference of paint and texture, in other words the medium, between the Van Eyck first noticed, and Morland—luckily for such purpose there are four in this exhibition.

It is not my object to speak of the detestable vulgarities of this painter, who degraded the Arts to such a degree in this country, as to keep them back many years, and which degradation too many would-be Cognoscenti would perpetuate by the favour they still bestow upon his works; which should be consigned to the pot-house, or the pigsty, the more congenial place, if even that would not be an unjust infliction. I only now speak of his medium. His pictures look as if painted with sloppy road-dirt. His pencil, like his pigs, delighted in the mire. “Amicus luto,” Morland, as “Amica luto suo.” A good medium could have been very ill-bestowed upon him, and so he had it not, it would have been but the “jewel in a swine’s snout.” Filth and jewellery ill-assort, and even, in comparison, are odious—and I pass on. Here are many of Sir Joshua Reynolds’s. Perhaps, for the present purpose, there is none more worthy of notice than his portrait of ‘Sterne.’ It is firm and rich in comparison to many others; but these pictures show that he did vary his medium, some, from the too free use of varnish, have assumed a leathery look, where was once, doubtless, beautiful colour; some have assumed a sombre, dingy hue; some are still fresh. There are two pictures by his hand, so differently painted, that they are the more worthy of notice; one, however, is not in the British Institution, the other, ‘Kitty Fisher,’ is. And this is not only a beautiful picture, though, at first sight, it looks faded, and possibly may be so, but it is remarkable also for its total absence of any attempt of richness, of texture and colour, which Sir Joshua so generally aimed at—the simplicity of character, of attitude, and whole style, is well set off, without those richer graces of the pencil. It has less of that oily look, so disagreeable, than any picture I have seen of his hand, or of modern times. It has more of the purity of water. It was, probably, painted with very little oil, nor does any varnish appear. The other picture is that presented to the National Gallery by Lady William Gordon, being ‘Five Heads’ painted from Frances Isabella Ker Gordon, daughter of Lord and Lady William

Gordon.’ This is very luminous, and clear—and though it does show both the oil and varnish to a certain degree, not strikingly so, and has less suffered on account of its vehicle than any other pictures by Sir Joshua. I should conjecture that the varnish here used was copal. This very beautiful picture, if it must be treated as in a degree an imitation, is imitative of Correggio; but there can be no comparison between the vehicles of the two painters. I would not say that of Sir Joshua is here bad, but that of Correggio is perfect, “quella perfetta;” and, perhaps, Sir Joshua’s in this picture was more adapted to that somewhat too flashy, one-painting, and not suitable to a more corrected and finished manner. Still, as to vehicle, I even prefer the more modest method with which that of ‘Kitty Fisher’ is executed to the richer one of the ‘Five Heads.’

Though Sir Joshua’s pictures frequently crack, and lose their brilliancy, they retain this quality much more than those of Gainsborough and Wilson; those of the latter even crack much more. Such is the consequence of megilps. The Gainsborough’s and Wilson’s, in the British Institution, do not raise the reputation of those masters of the English school. I purposely avoid here criticising them at any length with regard to their subjects, and the Art shown in them as compositions, content with remarking that their merit in these respects is of a very low order, and that that of Gainsborough the inferior; but looking at them for the quality of the medium they used, I do not hesitate to say it was, in both, very bad. The beauty of Wilson’s pictures lay in their colour, which they are losing. The aerial tones are becoming dirty. Such too, but in a less degree, is the case with those of Gainsborough; and, unfortunately, when their freshness goes, and a certain charm where his colour is very deep, the uncomfortable splash of his pencilling, utterly inconsistent with the character of his subjects, will be more conspicuous; and at all times there is little for the mind to dwell upon in his pictures. He often used, in his shadows particularly, a weak scumbling manner, which did not agree with the plastered manner with which he laid on other parts; and whatever of brilliancy those parts may once have had, they are daily losing. The best large landscape by him, is that in the National Gallery—not the abominable unlimited vulgarity the ‘Market-cart’—but the ‘Watering-place.’ He is said to have been much addicted to the use of asphaltum, and to have boasted that with it he could have painted a pit as deep as the infernal regions; if he said it, his notion of depth, and his general practice, may be combated. The depths by those very transparent colours, such as asphaltum, are, after all, not great. They are too rotten, and show a surface not very far in: the greater depth has an atmosphere in it—a sort of bloom, an aerial mass, interposing and intercepting lower depths. This asphaltum depth of colour, of which Gainsborough was fond, has very much from his day infected the English school, and is still in use. It is the parent of weakness, not force. We see it not in the old masters: not even in Rembrandt, where it might be most suspected. He was a great painter of mystery, of wonderful depths, and knew they were not to be so attained. His exquisite ‘Adoration of the Shepherds,’ in the National Gallery, has none of these asphaltum depths. But, as I was speaking of Gainsborough, it would be more fair to compare him with a landscape-painter, and with one who produced greater depths upon another principle. Observe the deep waddy dells of that great master of the relative powers of transparent and opaque bodies. Look at the large picture in the National Gallery representing ‘Abraham preparing to sacrifice his son Isaac.’ The wooded valley below is very deep, and of dark semi-transparent tones, that have a thousand times more force and power, and give greater scope to the imagination, than could the stronger, more violent, but more flimsy transparency of asphaltum. Gainsborough I consider to have been, if not the first, very nearly the first, in fame of the English school. He will live while and where Arts are valued, but not as a landscape-painter. In portrait he was excellent. Yet, by a strange infatuation on his own part, or of an indiscreet encouragement, his genius was turned aside to landscape, for which he really had but little feeling and less taste. Not so Wilson. His taste and

his powers lay decidedly in landscape, in which, too, he was original; but he wanted knowledge, particularly of composition. He was a better master of effect and colour. He had the art of making his subject, such as it was in composition, tell; it was one and simple, executed with a full and free pencil, dealing much in generals, with a vigorous boldness overlooking minute detail. His pictures, too, must have had, when fresh from the easel, a very luminous quality, for there is a good deal of that about them still. He threw into them the charm of a lucid atmosphere, which hid, or rather made beauty of many a part defective in composition, and of very inadequate execution. Imitating partly Claude in his colouring, he ran into quite an opposite handling. His works show the vigour of genius, and but little learning. His subjects are few, and repeated with slight variations, so that he took but little delight in invention. Perhaps the multiplication of little bits and distances in the pictures of Smith, of Chichester, gave to that artist a favour above Wilson. So imperfect was the taste in those days. Wilson certainly used varnish with his paint, and his pictures consequently have suffered, and will suffer more.

Why is it we have no picture by Vernet in our National Gallery? He was a pleasing painter. He always treated his subjects tastefully, and with a gracefulness of pencil. His vehicle, though not of the best kind, does not offend, and is very superior to the megilps of our school. There are but two pictures, by his hand, this year in the Institution, and those by no means good. They have probably undergone a change.

There is Louthborough's celebrated picture of 'The Fire of London, seen from one of the arches of Old London Bridge.' Louthborough was a man of great genius, perhaps not made the most of. He was very unequal. This picture has been greatly admired; but, for Louthborough, whose talent was a power of pouring the elements, it is far from a successful attempt. I have seen fires by him very superior. There is a great fault in this; there is too much red, the red dresses of the figures are most injudicious, they almost put out the fires; greater force might have been attained by contrasts. Many of Louthborough's pictures were, when fresh, extremely beautiful in effect and colour, and in a certain boldness in the treatment of his compositions, which was original; and though some of his pictures have lamentably cracked, others still retain firmness and a considerable brilliancy. A really good and permanent vehicle would have been a very great thing for his future fame. I cannot but think he is very much under-rated, and judged of from his every day pictures, too many of which his necessities, perhaps, compelled him to perpetrate, and not from those works which prove his genius—a genius in many respects superior to that of any painter of his day.

Stothard's Works in the Institution make quite an exhibition of themselves; there are a great number; full of character, great taste, and feeling, but their texture and colour are not agreeable. Oil everywhere, uncured of its evil qualities, and varnish are conspicuous. Stothard had a method of mixing water with his oil by means of gum mastic, but when the water evaporated, the greasiness of the oil, the impurity I would add, was still there, and it was not improved by the mastic. On the contrary, some of these pictures now have that leathery look which, where mastic is used, first or last takes the place of brilliancy. It is lamentable daily to witness a practice so injurious as painting in the abominable mixtures of these soft gums, under the names of balsams and megilps, and the resort to asphaltum, and such cracking and changing substances. Who has not seen pictures cracking upon the very exhibition walls, even when scarcely dry from the easel? And there is now a false taste in some artists, whatever they paint, whether figures, rocks, trees, or ruins, to cover all with a varnish glaze, untrue to nature, and far from pleasing to the eye; borrowing the copal pot from the ornamental painter of door panels, as if the "coach painter's and varnisher's guide" were the "vade mecum" with which our artists travel. Mr. Roberts sadly transgresses this way; it is a pity, for he has high talents, that should be under the regulation of a more sound taste. For the gratification of my own eye, I had rather see all Egypt rough-cast than the ancient monuments

thus furniture-rubbed out of all antiquity, and into a resemblance to Tainbridge-ware.

To revert to the subject of the true medium of Van Eyck: it cannot, I think, be understood that I claim for the recipe I have given the full credit of being a re-discovery of his invention. There may be arguments in its favour—I have stated them—but I am as solicitous as any one can be, to find any defects it may have, or to throw it by if any one will publish one that shall prove better. It is worth trying and experimenting upon in every way; and I find it good, and chiefly like it, for that it is a varnish without gums. But I would by all means direct the attention of those whom it mostly concerns, and it does concern both artists and the public, more decidedly to the subject. Rubens is said to have left a MS. account of painting in Latin. If it be known, and in what library, why not have it translated? information may be obtained from it, and it is sure to be of value.

The Venetian Government established, and liberally paid, a society of persons solely to preserve the pictures of their great masters which were suffering from the climate of Venice. Their studio was opened in 1778, and an Englishman, Peter Edwards, was the president. Incredible care was taken in the prosecution of their object: their labours are stated to have been long, and their aim the greatest accuracy. Is it improbable that some documentary account of their labours may be still in existence, and deposited within the reach of curious and scientific persons? And why should not a Society be now formed, either by the Academy or by the Government, or even by any number of artists, the sole object of which shall be to ascertain both the vehicles and pigments and other matters connected with the practice of painting of the best masters of the best times. Such a Society might select and sufficiently remunerate a person qualified by accurate chemical knowledge, who should devote his time to such experiments and tests as would be suggested by the object. It would be highly creditable to the academy if they would devote a portion of their receipts for one year (say £500) for the purpose, appoint a committee to assist and to report. It cannot be but that every process that has been in use would be accurately discovered—what is every body's business is not any one's. Many work in secret, and with inadequate means and knowledge; and if they discover anything keep it secret. Artists too are often deterred from the pursuit lest the reputation of trying experiments should be injurious to them professionally. But such fear could not affect the whole Academy. They are the proper persons to do it; it would redound to their honour, and in the end render their works, according to the present system perishable, immortal. And one very great good it would effect for the English school, it would tend to remove in due time that fastidiousness with which the Cognoscenti distinguish the old from the modern masters.

—Since writing the above, I find there is a probability that our artists will be employed to paint pictures for the two Houses of Parliament. It will, as a matter of course, be under discussion whether the pictures are to be painted in oil, fresco, or any other method. There cannot, then, be a more fit time to recommend most earnestly the formation of a committee to examine into the state of the Arts, with respect to medium and materials only, and that they be empowered to obtain the services of some really eminent chemist, one thoroughly competent to investigate accurately; it will not do to put this matter into the hands of any mere dabbler in chemistry. It is now most important; for if British genius is to be employed, let the works be durable, and good in the material as well as design. The genius of a Raffaele might be thrown away without this care. And if every artist employed is to use his own vehicle, there will be a strange medley of gump-tions and megilps; and, hereafter, necessity of cleaning and repairing, and, it may be added, ruining. In such a work the nation are greatly interested; and if oil-colours be determined upon, as there must be a considerable time before the subjects can be selected, and the sketches made and approved of, the Houses of Parliament should take advantage of this interim for the purpose recommended. I should not be sorry if the Royal Academy applied themselves to the subject independently. They cannot better employ a small

portion of their funds; and the very circumstance that two distinct committees are at work at the same time may stimulate both, and be the means of preventing anything important being overlooked. There are building committees who make reports upon the nature of the stone to be used in public structures; and sure I am, that the artists' work, if there be real genius called forth by the public, will be far more important, and, hereafter, of infinitely higher value than the whole structure of the buildings they are called to adorn. For this idea of a committee, empowered to employ and liberally reward some eminent person or persons sufficiently qualified, I am indebted to my very valued friend, Charles Thornton Coathurpe, Esq., of Bristol (whom I have mentioned in my former letter), and who enabled me to lay down the formula of the borax medium. He tells me, it is not possible but that a good chemist would ascertain the medium employed by any master; and strongly recommended that a given number of artists and amateurs should draw up a statement of what is required to be ascertained with regard to what has been in use, and of such other matters relating to pigments and oils, as our advance in chemical knowledge may render desirable: and that a subscription be made for the purpose of chemical experiments.

It will be seen by the above remarks and recommendation, that I do not insist that the formulas I have given are those of Van Eyck; I would shun such arrogance, and would gladly subject them to every test. It is possible, perhaps more than possible, they may be such as that first discoverer of painting in oil used; and the medium may be, and I believe it is, very good. I have no interest and no desire but to establish truth, and recommend what may be of real service; but I am sure something is wanted, and I shall be content if these remarks lead the way to some other discoverer; that, at least, we may get rid of what is positively bad and injurious, both to colour and durability of body of the pigments. There is too great a readiness to turn everything into a sort of quackery, and this operates prejudicially with the many who have been continually deceived. The word "nostrum" is easily applied, and too often the artist shrinks in disgust from every new attempt, however he may be dissatisfied with his own materials. There seems to be an endeavour to appropriate, with some little quackery, the vehicle which has been freely offered to the Arts in my last letter: for I find it advertised; and, as the advertiser's improved medium, there can be no objection to colourmen making it and selling it; but it is somewhat exceeding due bounds to call it their own. J. E.

REPORT OF THE COMMITTEE ON FINE ARTS.

The report of the Select Committee of the House of Commons, appointed to take into consideration the promotion of the Fine Arts in this country, in connexion with the rebuilding of the Houses of Parliament, has at length appeared; but as it details the proceedings no farther than the interruption which the sittings suffered from the dissolution of Parliament, it is to be expected that a committee of the new House of Commons will be appointed to prosecute this most important subject to a satisfactory issue, as much valuable evidence remains to be heard. The members appointed for this inquiry were—Mr. Hawes, Mr. Labouchere, Sir Robert Peel, Mr. Gally Knight, Mr. Hume, Mr. Wyse, Mr. Blake, Sir Robert Harry Inglis, Lord Brabazon, Lord Francis Egerton, Mr. Ewart, Mr. Milnes, Colonel Rawdon, Mr. Henry Thomas Hope, and Mr. Pusey; and the witnesses examined were Mr. Charles Barry, Sir Martin Archer Shee, Mr. Dyce, Mr. Vyvyan, Mr. Eastlake, Mr. W. J. Banks, Mr. Bellenden Ker, Mr. Wyse (M.P.), Mr. Fradelle, and Mr. Richard Mitchell.

The report commences by stating that the committee have obtained the opinions of some very distinguished professors and admirers of Art, who are unanimous upon one point, viz., that so important and national a work as the erection of the two Houses of Parliament affords an opportunity which ought not to be neglected, of encouraging not only the higher, but every subordinate branch of Fine Art in this country. In this opinion the committee concur, but at the same time they ex-

press a decided conviction that to accomplish this object successfully, a plan should, as soon as practicable, be laid down, according to which the architect and the artists to be employed should co-operate to this great end. At the present stage of the inquiry the details of such a plan could not be suggested, but a commission might with much advantage be appointed to counsel and assist some department of the Government which should be charged with, and considered solely responsible for, the execution of such plan as might be ultimately adopted as the best calculated to realize the proposed object. But whether a commission be, or be not, appointed, the committee think it necessary that the advice of persons perfectly acquainted with the state of Art at home and abroad should be sought, for the better fulfilment of the purpose under consideration. During this investigation the attention of the committee has been called to a branch of Art but little known and practised in this country, viz., to fresco-painting. This method of painting has lately been revived on the Continent, especially at Munich, where it has been employed in the decoration of public buildings; for to public patronage alone must fresco-painting owe encouragement in any country: therefore, having carefully considered the evidence, the committee are disposed to recommend that this mode of painting be adopted; and they concur in an opinion expressed by Mr. Eastlake in a valuable paper on the subject which is appended to the evidence, that the nation possesses artists perfectly competent to realise the proposed objects, whose genius only requires for its development such an opportunity as is now offered by the decoration of the Houses of Parliament. It is suggested, however, in the event of this mode being adopted, that British artists not having had sufficient practice in fresco, it would be safe and judicious to afford them, in the first instance, opportunities for some experimental efforts. The opinion alluded to as expressed by Mr. Eastlake, is contained in the following passage:—

"We should dwell on the fact, that the Arts in England, under Henry the Third, in the thirteenth century, were as much advanced as in Italy itself; that our architecture was even more characteristic and freer from classic influence; that sculpture, to judge from Wells Cathedral, bade fair to rival the contemporary efforts in Tuscany, and that our painting of the same period might fairly compete with that of Siena and Florence. Specimens of early English painting were lately to be seen,—some very important relics still exist on the walls of the edifices at Westminster. The undertaking now proposed might be the more interesting, since, after a lapse of six centuries, it would renew the same style of decoration on the same spot. The painters employed in the time of Henry the Third were English; their names are preserved.".... "The first conviction that should press upon us should be, that our own country and our own English feelings are sufficient to produce and foster a characteristic style of art; that although we might share much of the spirit of the Germanic nations, this spirit would be modified, perhaps refined, by our peculiar habits; above all, we should entirely agree with the Germans in concluding, that we are as little in want of foreign artists to represent our history and express our feelings, as of foreign soldiers to defend our liberties. Even the question of ability (although that ability is not doubted) is unimportant; for, to trust to our own resources should be, under any circumstances, the only course. Ability, if wanting, would of necessity follow. In the Arts, as in arms, discipline, practice, and opportunity are necessary to the acquisition of skill and confidence; in both a beginning is to be made, and want of experience may occasion failure at first; but nothing could lead to failure in both more effectually than the absence of sympathy and moral support on the part of the country. Other nations, it may be observed, think their artists, whatever may be their real claims, the first in the world, and this partiality is unquestionably one of the chief causes of whatever excellence they attain. It is sometimes mortifying to find that foreigners are more just to English artists than the English themselves are. Many of our artists who have settled or occasionally painted in Italy, Germany, Russia, and even in France, have been highly esteemed and employed. The Germans

especially are great admirers of English Art, and a picture by Wilkie has long graced the Gallery of Munich."

With respect the cost of an extensive and well-devised plan for the public patronage and encouragement of Art, the committee are aware that an impression is entertained by many that a large expenditure of public money for such a purpose would be wasteful; they are however of opinion, that all instances of the outlay of the public money of the purpose of forming or extending collections of works of Art in this country, have been directly productive of new objects of industry and of enjoyment, and have, therefore, at the same time added to the wealth of the country. In support of this opinion the collection of vases made by Sir W. Hamilton is instanced. These, through the instrumentality of Mr. Wedgwood, were the means of creating a new branch of manufacture which gave extensive employment to artists and artisans, improved a great staple trade and the particular branch of industry to which this manufacture appertains to such a degree, that productions almost rivaling the originals in their execution were the result of this acquisition. In a pamphlet on the "State of Learning and the Fine Arts," by Mr. Millingen, these vases are thus spoken of:—"A few objects, and those of little value, were contained in the British Museum till the year 1778, when Parliament granted a sum of £8400 for the purchase of Sir W. Hamilton's collection of ancient Greek vases, and various other objects of Art. This collection, perhaps the finest ever known at that period, was a great acquisition to the country, and ought to have opened the eyes of the Government to the utility arising from similar acquisitions. In fact, the discovery of these vases and their communication to the public by engravings, coinciding with the discoveries of Herculaneum and Pompeii may be considered an essential epoch in the history of the Arts, and which contributed greatly to their revival. The spirited designs which ornamented them, were studied by artists, and contributed singularly to improve the public taste. Their elegant forms, as well as the perfect quality of the clay and varnish, were analyzed and imitated by Wedgwood, and other chemists and manufacturers. The public was so much pleased with these imitations, that our potteries were improved, and became an object of extensive demand in foreign countries. In a fiscal point of view, there can be no doubt that the money expended for the purchase of the collection in question, has been repaid a hundred-fold to the nation at large, and proportionally to the revenue."

The Library of the British Museum and the National Gallery of Paintings afford instances of incalculable benefit to every department of literature and Art. As, therefore, the collection and exhibition of works of Art have not only promoted the moral elevation of the people, but have also stimulated in a great degree their industry, it is the opinion of the Committee, that upon this occasion a direct patronage of high Art will yield a proportionably higher influence.

"In the instance of Munich," says Mr. Wyse in his evidence, "fresco painting has been applied to almost every class of Art and every department of history, beginning with the very earliest Greek history, and going down to the history of the present day. In the King's palace, for instance, you meet with illustrations of the Iliad, passages from the Greek and Roman mythologies; from the earlier and later Greek and Roman histories; from the early legends of the Germans, and continued from thence onward a series of the most important historical events, especially from the history of Bavaria; finally, in the apartments of the Queen particularly, you have illustrations of the most remarkable poets of modern times, but especially of the poets of Germany."..... "There is thus an opportunity for the display of every description of talent and every description of knowledge. The effect upon the public at large is equally diversified; the higher class has an opportunity of judging of the propriety of the classic illustrations, while I have seen the peasants of the mountains of Tyrol holding up their children, and explaining to them the scenes of the Bavarian history almost every Sunday. This fact strikingly illustrates an observation I heard from Cornelius himself, that it was a difficult thing to impress upon the mind of a nation at large a general love of Art, unless

you were to use as an instrument painting upon a large scale, and fresco was particularly suited for this purpose; it was not to be expected that the lower classes of the community should have any just appreciation of the delicacies and finer characteristics of painting in oil, and that they required large and simple forms, very direct action, and, in some instances, exaggerated expression. These paintings carry down the history of Bavaria to a recent period."

The following passage, also from the evidence of Mr. Wyse, instances the employment of fresco in the decoration of a private dwelling:—

"I would direct the attention of the Committee to one instance among many, which I had the opportunity of observing with considerable attention. The house to which I allude, is a castle belonging to Professor Bothmann Holweg, upon the left bank of the Rhine. The castle is a restoration from very inconsiderable fragments in the Byzantine, or early German style of architecture; between both, indeed; the internal decorations are a mixture of the early Greek, with additions of the early German architecture, and at intervals are introduced portions of sculpture and paintings from the Dusseldorf school generally, in reference to the early history of Germany. The whole effect is extremely light and pleasing, and, as far as I understood from the Professor himself, the expense was, from the number of artists at present engaged in that department in Germany, not very considerable. I have seen houses in Frankfort where a similar application, though not to the same extent, of fresco painting has been used; and I collected from those who were well acquainted with the Arts, that every day it was extending, particularly in Prussia."

The evidence of the same gentleman shows the influence of the encouragement of Art upon trade and manufactures:—"With reference to subordinate branches of the Fine Arts, painting on glass, enamel painting, and casting in bronze, will you have the goodness to give the Committee the result of your observations?—It has been found that the encouragement of fresco painting has led to a parallel encouragement in other branches of Art; for instance, to the introduction of encaustic painting, which is quite new in Germany, though practised for about half a century in Rome. The advantages of encaustic painting are, greater brilliancy and greater durability. Under the direction of the King, a series of landscapes are in the course of execution for the decoration of the arcades. A branch of Art also little known till lately, at Munich, is porcelain painting: it has reached a high degree of excellence, emulating, if not surpassing, in many particulars, the other celebrated manufactures of Europe."

The Committee have not been able, from the abrupt termination of the session of Parliament, and consequently of their inquiry, to deliver an opinion as to the probable amount of the expense of carrying out a sufficient plan for the encouragement of Art; but they are of opinion, that in pursuing a well-directed system, a moderate annual expenditure would accomplish very important results, if not all that could be desired.

"Whilst the Committee, in conclusion, regret that they could not investigate the whole subject so fully as they desired, and as its importance demanded, they unanimously recommend the evidence herewith presented to the House to its favourable consideration, with a view to its receiving the immediate attention of the Government; and in the hope that our new Houses of Parliament may hand down to posterity a memorial as well of the genius of our artists as of the importance attached by the country to the nobler productions of Art; and that the subjects embodied in such representations, whether by painting or sculpture, may serve to perpetuate the events of our past history, and the persons of our public benefactors, in grateful remembrance of the people."

This is the substance of the Report; and what style of Art soever be ultimately adopted, all must concur in an opinion expressed by Sir M. A. Stree, that this is "a most favourable opportunity for calling forth the genius of our country, and promoting the Fine Arts to the utmost extent of which they are capable; it is the only opportunity that has occurred for many years, and if it be suffered to pass unheeded, it may be said that there is no hope in this country for artists in the higher department of the Arts."

EMPLOYMENT OF FOREIGN ARTISTS.

It will be seen with surprise that, in a plan professedly for the encouragement of high Art in England, some of the witnesses examined before the committee of Fine Arts, are favourable to the employment of foreign artists for the decoration of the Houses of Parliament. Upon the presumption that fresco-painting is to be adopted, we are recommended to have recourse to the fresco school of Munich, for the execution of that which must, in main points, be better done by our own. In Germany, but especially in Bavaria, this method of painting has been lately revived; and, if its adoption be determined for the interior embellishment of the Houses of Parliament, the same sources are open to English artists, whence the painters of Munich have derived improvement. We are precisely now in that position in which were German artists, when this method of painting was less common among themselves; and, since it is known that their works in this manner are much inferior to those of their Italian models, there would be something extremely humiliating in being schooled by the disciple, while we may yet commune at Rome with the spirit of the master. Those who would blindly advocate the introduction of foreign artists for the execution of works so essentially English, have not—cannot have—duly weighed the extent of the mischief they are desirous of promoting. German artists might do something for us in the mechanical process of the Art, though not more than English artists could do for themselves; but it is impossible that they could so far denationalize themselves as to paint English history in English character and feeling. Were they to be chosen for the decoration of the Houses of Parliament, it is not to be expected that they could be otherwise than national in everything; thus, all that they did would be for themselves and their school. We must all admire, on the one hand, the patriotism of the King of Bavaria, and, on the other, the energy and perseverance of Bavarian artists; but, at the same time, we feel that, if historical Art had among ourselves received similar countenance, we should, at least, have rivalled the school of Munich; and now, therefore, that the occasion has arisen, were it not better to hold out the premium to native talent—to follow that example which in Germany has been productive of such useful results? The cry has been loud against the drawing of our school, but it has been by no means so bad as to justify the clamour raised against it. Since the introduction of fresco, the school of Munich has much improved in this particular, and our own is not less prepared than was that school formerly, for such ameliorations as may give full value to any fresco works which its members may be commissioned to execute. The colour of German fresco is inferior—so much so as to be surpassed by that of the French school, which has not professed this method so extensively as the former: wherefore then, are English artists who excel in purity and sweetness of tone all modern colourists, to have recourse to an imitative school, which at best, in colour, can be no more than third-rate, for the purpose of acquiring that which half a century must be well employed to unlearn? Fresco-painting is undoubtedly advancing at Munich to a high degree of perfection; but that it is the opinion of competent judges, that under similar encouragement it would advance equally in England, has been declared before the committee. We are content to date our school from the time of Reynolds. In Germany a School of Art existed under Dürer, who, though a very celebrated master, was by no means the only remarkable genius of early German Art, for there were the Behams, uncle and nephew; the Holbeins, father and son; Lucas Cranach, Giusto di Alemagna, and others, as well known in Italy and elsewhere as in Germany. The French date their Art from the time of Vouet, but they might almost, without question, fix it at an earlier period. However, we would ask, what our School—all circumstances considered—has to fear, in a comparison of progress, with either of these; and why the embellishments of the Houses of Parliament should not be entrusted to native genius, many of the works of which “would do honour to any age or any nation?”

ART IN SPAIN.

OLD SCHOOL OF PAINTING.

In this and other countries Velasquez and Murillo are celebrated by all amateurs, but not really known by many. Cano, Gonzalez, Zurbaran, Coello, and Morales are quoted by many, known to few; the other artists of the great school of painting in Spain are quoted by few, known by almost none. When, therefore, a Spanish picture is presented to some pseudo-connoisseur, it is, according to some prominent quality, baptized for one of the above-mentioned great names, or it is rejected and despised,—such is the fate of works of Tristan, Espinosa, El Mudo, &c.—for the great reason that the master is unknown. “I don’t know him.” This is the wise and eternal reply with which the works of many a great master are proscribed, and pictures possessing in themselves intrinsic excellence. But this sentence, “I don’t know him,” while it gives the measure of the connoisseur’s knowledge or ignorance, does not measure the merit of an artist nor of a picture. But our self-love acts always so; we are prompt to under-rate what we do not understand and do not seek to understand. Let us repeat the words of Rousseau, which we cannot too often remember: “Discutons ce que nous connoissons—respectons ce que nous ne connoissons pas.” Spain, engrossed by political vicissitudes, and so long the theatre of war, has for ages possessed in her churches, convents, and palaces, vast treasures of Art; paintings the most varied and interesting. Some of these she has allowed, from time to time, foreigners to purchase and carry away; and recently, in consequence, there have been formed, both in France and Germany, galleries entirely consisting of Spanish pictures. These have led to a wish in many to study the history of Art in that country; and hence we have now re-publications and translations in various languages of the works of CÉPEDES, of A. PONZ; “The Art of Painting,” by PACHECO; “El Museo Pictórico,” “Y Escala Optica,” “Parnaso Español Pintoresco Laureado,” by PALOMINO, who, like Vasari and Da Vinci, was himself both an artist and a man of letters, and like them loved to write of Art and its professors. The “Diccionario Histórico,” by CEAN BERMUDEZ, is also reprinting, with various other works. The Spanish Gallery Aguado at Paris and the Spanish Gallery in the Louvre, have furnished materials for two works on Spanish Art—the first is the subject of the interesting book of M. Viardot; the second of the judicious observations of Monsieur H. F.—We cite both these works with praise, and shall occasionally avail ourselves of them; but without implicitly following any one, we shall select the opinions of those who have, by long and patient study and comparison of specimens of different masters, acquired, according to our judgment, the best claim to decide on their merits. We know the task requires much study and thought, nor do we hope entirely to accomplish it; but our attempt may lead others to study the Spanish masters, and may diminish the number of those who reject them with the freezing “I do not know him.”

According to the usual custom, in writing histories of Art in all countries, the Spanish historians seek to trace its origin, displaying much erudition, and disputing much with each other, but leaving the subject as dark as they found it—having only lost a little time and made their readers lose their patience. In the present slight sketch we shall first glance over the progressive history of Art in Spain, and subsequently shall make some abstract observations on the philosophy of Art as characterized in the Spanish school—giving first the details, and lastly the commentary.

We agree with M. Viardot, that in marking the dawn of Art in Spain, we must neither trace back to the Romans, because theirs was the Art of the ancients; nor to the Goths, the instruments of destruction to painting; nor to the Arabs, who, though they had a period of high civilization, were yet by the first iconoclastic principle of their religion, forbidden to admit images in their temples, or even to attempt the imitation of the human form. It is consequently needless to seek in the period of Arabian greatness for traces either of painting or statuary, though we are by them initiated into a new style of architecture. We must, therefore, approach the slow development of the

middle age, an epoch justly called “La Renaissance;” for then refined and elegant ideas began again to flourish on the face of the earth. We do not mean to indicate by this expression, the abuse of the meaning of this word, which now is applied to all modern works that have no true style; they are called in the style of “La Renaissance.” We mean to indicate that period in the history of Art after the fall of the Greek and Roman Empires, when the elements of the Fine Arts, dispersed by ages succeeding them, were re-collected.

Man requires shelter from the intemperance of climate, and from the attacks of animals, and even of his fellow man. The art of architecture, therefore, from its usefulness, is the first to spring up among a people, being alike required for security, for comfort in family and social life, for religious worship; first for use, then for luxury. Thus in Spain, after many vicissitudes, architecture arose before sculpture or painting had shown themselves; nor were the middle ages of barbarism past, ere there were seen to arise, gloriously pointing towards heaven a hundred towers, a hundred magnificent cathedrals; Leon, Burgos, Tarragona, Toledo, and many other cities show interesting examples belonging to that period. Sculpture, as has been often observed, appears soon after architecture, and using the same materials, marble, stone, clay, or wood, places ornaments to embellish her. Thus, Cean Bermudez observes, and every amateur may observe for himself, many attempts, more or less successful in sculpture of the fourteenth century. It is sufficient here to mention, among many specimens at Taragona, the statues in its famous cathedral, which are the works of the sculptor, T. Castells, who is mentioned with the title of “Maestro,” a name common in early times to all artists, especially in Spain and Italy; but which now is only applied to musical composers, “Maestro GOMEZ, Maestro ROSSINI,” &c. But to return to our subject: Toledo possesses many interesting and beautiful works of this period; such as the mausoleum of Henry II., and that of Don Pietro Tenorio; the one by Maestro Anrique, in 1386; the other by Maestro Fernan Gonzalez, in 1399. Immediately afterwards, in the successive space of twenty years, there flourished, in the single city of Toledo, more than thirty “Maestros” sculptors, who laboured on the front of its Basilica. Among these, as peculiarly worthy of mention, we may note Maestro Ruiz and Alvarez Gomez. Cean Bermudez, Viardot, and others observe, that towards the close of the epoch called Gothic, we find Spanish artists employed as sculptors in other countries. The most remarkable instance among those quoted is the mausoleum of Jean-sans-peur, Duke of Burgundy, erected about the year 1450, by J. de Huerta, which may now be seen in the Museum at Dijon. Room may here be found for discussion as to whether these Spaniards went to foreign countries to learn or to teach. We know that in the following century, G. Becerra, Diego de Siloé, and many others, went to Italy to study sculpture, which had there formed itself so gloriously on the models of the antique. But such discussions would retard too much our little historical sketch; at a future time we may have occasion to return to the subject. We now hasten to reach the epoch of painting in Spain, to which branch of Art this article is especially devoted.

After sculpture there appeared later and slowly the art of painting in Spain. Antiquaries show in Toledo certain monstrous representations of the human form, painted in 1400, by the Maestro Fernan Gonzalez, which do not deserve the name of pictures; still less those of Rodriguez Estaban de Castilla, who lived about 1290. These show the endeavour rather than the power to paint, in the same manner as Lanzi remarks, and as may be still seen at Bologna in the attempts at painting of Guido, Ventura, and Ursone, until 1248. These early works in Spain deserve to be noticed, but not dwelt on. The most ancient paintings that we find worthy of the name, are after the arrival in Castile of a Florentine painter called Gerardo Starnina, about 1416. Then Juan Alfons painted the chapel “de los Reyes Nuevos” at Toledo; and we see works somewhat advanced under Maestro DELLO, a Florentine painter, and ROGEL, a Fleming, men whom King John II. had brought to the country to stimulate the study of painting, which was a little later more fully developed by Juan Sanchez de Castro. He may be called the founder of the school of painting in

Seville, which, in after times, became the glory of Spain.

This century had not closed before Antonio del Rincon returned from Italy, where he had studied under Andrea del Castagno and Ghirlandajo, and by his example gave a further impulse to Art, and with his title of painter to the king, excited the emulation of others. Pedro Beruguete at Toledo, Louis de Medina at Alcala, and some others, produced various works in the somewhat dry style of Luke of Leyden, Albert Durer, and many of the painters of Umbria. But such painting, as Viardot already quoted observes, is properly called gothic, or, better to mark its parentage, *sculptural*. The figures are tall and straight like columns isolated, or placed in regular order, not forming groups, without composition, anatomical drawing, perspective, or *chiaro scuro*; and frequently the expression or passion they are meant to express, can only be gathered from a paper which issues from their mouths. In Spain, Art produced one only great generation, or rather one only population, of painters great indeed, and abundant in masters, but all included in the space of a century and a half. The impulsion of this happy period seems to have been given when Charles V. placed under one sceptre Madrid, Naples, part of Italy, and Antwerp—the three nations where Art was destined to be cultivated with the highest enthusiasm.

Thus, while in Italy, Leonardo, Michael Angelo, Raffaele, Correggio, Titian, shone in their free masterpieces, Flanders boasted her minutely finished and richly coloured labours. Then also did the discovery of the new world by Columbus, the taking of Grenada, and other conquests, excite in Spain a general movement of intelligence, and quickened the love of glory, which, according to individual disposition, is directed differently. Then many young artists directed their steps from the Peninsula to study and emulate the greatest men of their age. There was at this period a real pilgrimage of Spanish architects, sculptors, and painters, who went mostly to Italy, a country that in itself presented to their ardent minds treasures far more precious than those with which Peru tempted the adventurers of those times greedy of gold. We have here only to follow exactly the historians, who name especially among the illustrious painters who went to study in Italy, from Valencia, F. Ribalta, and he who became afterwards the prince of his school, and is by many authors called the true Raffaele of Spain—we mean Vincente JUAN DE JUANES. From Aragon there went Pablo Esquarte; from Cordova, the learned Pablo de Cespedes; from Catalonia, Theodosio Mingot; from Grenada, Pedro de Raxis; from La Mancha, Hernan Janez; from Seville, Luis de Vargas and Pedro de Villegas, Marmolejo.

These, and many other painters, returning to their country, came rich in the inspiration of Italy and in the resources of Art acquired under those great masters, whose merits they almost equalled. At the same time many foreign artists visited Spain, called there by its kings, prelates, and nobles. As always happens in such cases, these strangers excited emulation, and promulgated new methods, forming and perfecting the taste of Spain.

We shall mention a few names among these. First come those of Titian and Rubens, who made short but triumphal journeys through Spain. Among sculptors, Ph. de Borgogna, at Burgos; and at Grenada, Torrigiani, the illustrious but unfortunate rival of Michael Angelo, and other strangers, ornamented with their labours the churches and royal sepulchres; while painters in almost equal number were established, and liberally paid, in the principal cities. At Seville was Pierre de Champagne, with his brothers, Julius and Alexander; at Toledo, Isacco de Kelle and Domenico Theotocopoli, called "*El Greco*," in Aragon, Lupicini; at Madrid, the Flemish Antonio Moro, Patrizio Cavasi, Castello from Bergamo, Antonio Ricci from Venice, Bartolomeo Carducci from Florence, Pellegrino Tibaldi, a painter, sculptor, and architect, from Bologna.

Amidst this mutual commerce between foreign and native artists, painting arose, and the four schools of Spain were formed. At first, humble and timid imitators of their Italian masters, they began by degrees to be free; then they entirely emancipated themselves, became nationalized,

adopted many of the good and evil qualities of their country, attained independence, originality, and spirit in their style; then advanced to boldness, to impetuosity—the latter sometimes pushed beyond reasonable limits. The march of Art was almost the same as it had been in Italy. At Rome it acquired form; at Venice, colouring; at Bologna, effects; at Naples, a mixture and imitation of the other three. In Spain, four schools formed themselves, but not successively, as in Italy; they arose simultaneously—namely, the schools of Valencia, Toledo, Seville, and Madrid.

The first of these was renewed, and gloriously reformed, after the return of Juan de Juanes from Rome, as before-mentioned—an artist to whom we may hereafter devote a separate notice, because he is a painter of high merit individually, and as highly connected with the history of Art. The school of Valencia is further made illustrious by Ribera, who here learned the rudiments of Art, and by many others, among whom we shall only name the two Ribaltas, the two Espinosas, Esteban March, the family of the Zarina, of whom the Aguado Gallery possesses some remarkable specimens.

The school of Valencia, after having, by Juan de Juanes, reformed the school of Seville, became after no long period fused into it, as were the other small subdivisions of the schools of Murcia, Grenada, and Cordova, whose chief was the illustrious Cespedes, called "Michael Angelo de Cordova." The school of Toledo had for its first reformer the above-mentioned "*El Greco*," and among its clever masters we may place Blas de Prado, Sanchez Cotan, Mayno, Orrente, and the celebrated Tristan, studied by Velasquez before and after his journey into Italy. This school, illustrated by the "divine" Morales, with the other small schools of Saragossa and Valladolid, was finally also transfused into that of Seville; so that the Spanish school may be placed in two great divisions—Seville and Madrid—that is, Andalusia and Castile.

Luis de Vargas, Villegas, Marmolejo, Pierre de Champagne, all pupils of Italy, commenced nobly the reform of the school of Seville, which perfected itself by the example of the great Juan de Juanes. Increasing, its character became wholly Spanish in the works of Castillo, Herrera, the elder Pacheco, and Pedro di Moya, who brought to it, from London, the lessons of Vandyke. The school of Seville reached the acme of its strength and glory, and the number of great artists it produced seem almost fabulous—Gomez, Antolinez, Tobar, Alonzo, Zurbaran, Palomino, Velasquez, and Murillo, who, during a laborious artistic existence of thirty-six years, may be said at last to have centred all in himself by the variety of his three famous styles, "*frigido, calido y vaporoso*," but who left for future times only faint copyists, who had no pupils nor successors of much force, with the single exception, perhaps, of Tobar.

At Madrid we have the same phases of a school—"Founded, flourish, and decay"—Berreguete and Becerra were rather sculptors than painters. We have then F. NAVARETTE, called "*El Mudo*" (the dumb), a great painter, the pupil of Titian, and often called "*the Titian of Spain*." These three were the founders of the school of Madrid. "*El Mudo*" is worthy of high praise, and has been greatly eulogized. We quote a passage in his praise from Lopez de Vega:—

"No quiso el cielo que hablase,
Parque con mi entendimiento
Diese mayo sentimiento
A las cosas que pintase;
Y tanta vida les di
Con el pincel singular,
Que como no puede hablar,
Hice que hablasen por mi."

Which may be thus translated:—

"Heaven would not that I spoke,
That I might pour my soul—all in these works of mine,
And such life my pencil woke,
That for me who cannot speak—they speak with voice divine."

Besides these founders of the school of Castile, whose centre was Madrid, we must add other names of those who co-operated for its glory; such as the families of the Castelli, Caxesi, Carducci, Ricci, Tibaldi, all Italians originally, by whom were formed Sanchez, Coello, Pantoja de la Cruz, two Pereda, and Colantes, Martinez, Solis, and others. The arrival of Velasquez in

Madrid brought into its school a portion of the elements of the Andalusian style; and from this mixture arose the manner of painting of Parejo and Carreno, who, though living in Madrid, says Viardot, seemed sons of Seville. Finally, Claudio Coello was the last of this generation of painters: he died about the time of the arrival of Lucca Giordano at Madrid.

The history of letters and Arts is often coincident in their rise and decline with the political history of a nation: of this we might find many examples in ancient history; but we shall confine ourselves to Spain, where it was so. By a series of disasters, this nation lost its high examples and its heroes; it ceased to reign by the sword, the pen, and the pencil. After the unfortunate reigns of Philip II., of Charles II., the war of the succession, and after Philip V., the Spanish nationality began to be eclipsed; what was decline, become abandonment, ruin, and death. After master-pieces came middling pictures, and then none were painted at all. The theatres were closed; no books were printed; the Spanish mind seemed asleep. When a people fall into this state, all efforts appear vain to excite it. Thus vainly did Philip V. bring painters from France and Italy into Spain: Vanloo, Hovasse, Procaccini, Buonavia, Vanvitelli; in vain did Ferdinand VII. create the "*Academy of San Fernando*," equally vain that of "*St. Luis*" at Saragossa, of "*San Carlos*" at Valencia: not one great painter was produced by them. Charles II. had in vain called Lucca Giordano from Naples, who was himself too much a mannerist. Charles III., that he might have a painter, brought from Rome Raphael Mengs, originally a German: all was vain. The school of Spain ceased to shine, except, perhaps, in the works of Francesco Goya, whose light was but individual and fantastic. Spain, at the close of the fifteenth century, was all powerful; during the sixteenth she struggled to support herself in the two worlds; in the seventeenth she became so weak, that she was almost forgotten, and her name nearly cancelled alike in the world of politics, letters, and Arts. Spain, after many changes, has now re-acquired national independence, and we see arise again her poets, as in Luzan, Iglesias, Cadalso; her learned men, as in Llorente, Masdieu, Conde; translators, such as Isla and Marchena; dramatic authors, such as Cienfuegos, Moratin, Ramon de la Cruz; political writers, like Campomenas, Josellanas; and authors, like Quintana, Martinez de la Rosa, Torero, &c. In the golden age of Spain, literature followed the political movement, and the Arts followed literature. The two first phases have been renewed in Spain; let us hope the third will follow—a hope strengthened by the care has been taken to increase and classify the magnificent gallery and museum of Spanish pictures at Madrid, and which becomes almost certainty, by the promise the young painter Esquivel gives, that he will become the head of the present school of painting in Spain.

THE ART-UNION OF LONDON.

EXHIBITION OF THE PRIZES.

A MORE gratifying sight than that now presented in the large room at the Suffolk-street Gallery, where the exhibition of the prizes is this year held, we never saw,—showing as it does the importance to which this Society has attained, and the good which must inevitably result from it. The exhibition consists of 132 pictures, and one piece of sculpture, selected by those members who were fortunate enough to obtain prizes at the last distribution; and we do not hesitate to say that, with some few exceptions, they reflect great credit on the taste of the members generally. There can be no doubt, that the plan pursued by the London Art-Union, of leaving the choice of the pictures to the prize-gainers is the right one, and must in the end, tend greatly to the improvement of taste, and the advancement of the arts, provided always that a public exhibition take place as now, so as to enforce from the selectors some degrees of examination and inquiry; and act as a check on ill disposed individuals (for ill disposed individuals there will always be amongst so large a body), who might otherwise seek their own advantage without care for the interests of art. Responsibility is seldom cared for by a committee,

the onus being divided, but by an individual it is necessarily more strongly felt. Of course, in some few instances, pictures of doubtful merit will be bought; but the evil of this will be much more than counterbalanced by the general advantages of the mode.

The present collection contains a picture selected by a peer of the realm, 'The Garden Terrace at Haddon,' by T. Creswick (one of those delightful pieces of nature produced by this artist, where one can see the leaves flutter in the breeze, and hear its sighing); and one chosen by a journeyman carpenter, namely, 'Drawing Tears,' by A. H. Taylor. Furthermore (and more important to our purpose), it presents what may be regarded as the chief oil painting of the season (so far as the public exhibitions were concerned) 'The Sleeping Beauty,' by D. MacIise, and the best water-colour drawing, namely, 'The Oath of Vargas in the Conseil des Troubles, 1567,' by L. Haghe. In our notice of the exhibition at the Royal Academy, we spoke at some length of 'The Sleeping Beauty,'—the invention and imagination displayed in it, the variety of materials introduced, and the consummate skill with which each object is finished. Where it is now placed, however, it is seen to more advantage than before; and its claims to the title of a wonderful work of Art will be more universally recognised and admitted. The foreign servant in the foreground on the left side, the girl before the glass, the old jester to the right of the picture,—grumpy in his sleep when his vocation no longer operates, the boy's head on the drum, the exquisite variety of character in the fairy train, and a dozen other striking points, come upon us as fresh things, and aid in extorting unlimited praise in spite of the general bad tone of the picture as a whole. The departure of the Bad influences (typified by figures of a doubtful mien) on the entrance of the prince who is fated to dissolve the charm, and the ascendancy of the Good, is a touch of poetry that gives elevation to the whole. 'The Oath of Vargas' is a very remarkable piece of colouring, as we elsewhere said when noticing it at the Gallery of the New Society of Painters in Water-Colours. The sitting figure in the foreground is especially beautiful. 'Cornet Joyce Seizes the King at Holmby,' by E. M. Ward, an incident in the romantic life of King Charles I., has a hardness about it which at present mars the general effect. Should time ever cure it this will be a nice picture. 'The Warning at Lintilthow,' by W. H. Kearney, from Scott's 'Marmion,' and wherein James IV. and his chivalrous court play the principal parts, is a clever composition. Its selection does credit to the Society. 'Charity; Entrance to the Grand Altar of St. Mark at Venice,' by H. O'Neil, gives evidence of a great advance on the part of the artist. Judging from the colouring, it would seem that he had been studying Eastlake closely. A fault in this picture is the over prevalence of red colour, nevertheless it is a work of great merit. 'The Little Sick Scholar,' by Mrs. Melan, from 'Humphrey's Clock,' has been improved since we saw it at the Academy. It is a most charming little picture,—if anything, too true to nature. 'Gil Blas Entertained by the Valets of the Beaux, who Sup at their Master's Cost,' by T. M. Joy, has some vigorous, firm painting, and is altogether a most creditable production. 'Children Returning from the Festa of St. Antonio, and Chanting a Hymn in praise of the Saint,' is a graceful sketch by T. Uwins, R.A. Tomkins has three large landscapes, 'Oberwesel, with the Ruins of the Castle of Schomberg,' 'Huy, on the Meuse,' and 'Hotel de Ville, Dinant,'—all very nice pictures, perhaps the best he has ever painted. J. W. Allen has also several very excellently coloured landscapes, amongst which may be pointed out 'A Sand-bank near Bletchingley,' and 'Woking Common.' 'Touch and Take,' by J. Bateman, a terrier releasing a rat from a trap shews a more than ordinary study of animals; the rat in particular is excellently well painted. 'Titania Sleeping,' by A. J. Woolmer, should come in for a share of praise. 'View of Bellagio, Lago di Como,' by T. M. Richardson, jun.; 'On the Medway,' by Tennant; 'Cottage from Nature,' by F. R. Lee, R.A.; and 'Cattle Returning,' by J. Wilson, jun., are all landscapes to be coveted. The latter, especially, is a piece of rich and harmonious colouring.

Of the Water-Colour drawings, some of which

we have already pointed out, we may almost say there is not one without merit, as indeed might be expected when we find S. Prout, Copley Fielding, J. Varley, D. Cox, T. S. Robins, F. Stone, De Wint, and E. Duncan, the chief contributors. 'St. Etienne du Mont, Paris,' and 'Brixham Harbour, Devon,' both by this latter artist have high claims for careful drawing yet sparkling effect. 'Scene in the Via Mala, Pass of the Splagen,' by G. A. Fripp; 'Gravedona, on the Lake of Como,' by W. Callow; and Rochard's 'Mary, Queen of Scots' Farewell to France,' are all clever drawings. The sculpture selected is a small statue by F. Thrupp called 'A Magdalene,' the expression of which is very charming. The attitude of the figure is easy, the drapery well marked, but some trifling defects might be pointed out in the hands and neck.

We hope the example thus meritoriously set of encouraging this elevated department of art will not be lost sight of.

In concluding this notice, we repeat what we have already said, that the exhibition is a highly creditable one, and cannot fail to increase largely the means of this most useful and admirably conducted association. The greatest praise is due to the committee for the zeal and ability which they manifest in its government; indeed we hardly know how artists, as a body, can sufficiently thank them for their continued exertions.

The exhibition, since it was opened, has been visited by about eight hundred persons daily.

SCHOOL OF DESIGN.

On Monday, the 23rd ult., the annual distribution of prizes awarded to successful students in this School took place in the apartments occupied by the Institution in Somerset-house. His Royal Highness Prince Albert was conducted to the chair a little after twelve o'clock by the Right Hon. H. Labouchere, M.P., President of the Board of Trade; Viscount Duncannon, and Lord Portman. There was a numerous assemblage of visitors, among whom were—The Bishop of Norwich, Lord Colborne, Sir R. H. Inglis, M.P.; Sir A. W. Calcott, R.A.; Mr. Gladstone, M.P.; Mr. F. Maule, M.P.; Mr. Ewart, M.P.; Mr. Wyse, M.P.; Mr. G. Knight, M.P.; Mr. B. Hawes, M.P.; Mr. Rogers (the poet); Mr. Etty, R.A.; Mr. Hayden, &c. &c.

Mr. Dyce, the director of the institution, commenced the business of the morning by reading the following statement:—

"I have been requested by the Council to commence the business of this day by stating the result of their deliberations on the comparative merits of the drawings and models submitted by the students, competitors for the prizes. But before doing so, it may be necessary to offer some few words explanatory of the principle on which the selection of subjects for competition has been made, not only to remove any impression that the designs generally give an adequate notion of the extent and versatility of talent possessed by all the competitors, but to account for a deficiency of skill that may be observed in some of the drawings to which prizes have been awarded. At each of the three competitions which have hitherto taken place, the selection of subjects, with one or two exceptions, has been varied. On the first occasion, about a year after the foundation of the School, prizes were offered for designs for certain important branches of industry dependent on taste, without much reference to the capabilities of students, and not so much in the hope that, considering the very short period during which they have been engaged in preparatory study, a great amount of skill would be displayed, as to obtain a reasonable ground for anticipating the future success and efficiency of the School. Two years were then suffered to elapse before the Council thought it again advisable to offer rewards for designs; and during this period the condition of the School had considerably changed. On the first opening of the establishment a certain amount of skill in drawing was required to qualify a student for admission to the advantages of tuition, because it was thought that a restriction of this kind would tend to maintain the superior character which it was proposed the central establishment should possess. Experience, however, soon showed that the almost absolute want of elementary education in Art among the classes likely to avail themselves of instruction in the School of Design, would be an insuperable obstacle to its efficiency, unless this restriction was removed; and it proceeded to deal with its pupils as mere beginners. The removal of the restriction, it is hardly necessary to state, had the effect of converting the institution for a time into a mere elementary drawing-school. When the distribution of prizes took place last year, the great majority of students were engaged in learning the very

first rudiments of Art, and very few indeed were really capable of producing designs for manufacture; and those had either attended the School since its commencement, or had been previously engaged in branches of industrial design, by which they were enabled without difficulty to turn their study in the School to account. The subjects of competition last year, accordingly, were selected with immediate reference to the talents and capabilities of a few more advanced students; while, on the other hand, numerous rewards were bestowed without competition on the pupils of the elementary classes. This year a new selection of subjects for competition has naturally arisen out of the progress that has been made since the last distribution. A considerable number of those who on the last occasion were mere beginners, have now advanced to the higher elementary exercises, and are capable, to a certain extent, of commencing the practice of design. It was desirable therefore to endeavour to stimulate their talents by offering rewards either for specimens of original design of the simpler sorts, or for the kind of work which, though not ranking as original design, constitutes the step immediately preparatory to it. Of the nine prizes now to be awarded, four are of this description—one being for the best painting of flowers or fruit from nature; one for the best model in plaster from flowers or leaves; and the other two for original design in outline merely. Of the remaining five prizes, two are intended to encourage the right preparation of patterns for branches of industry which it must always be the business of the school more or less to attend to—namely, calico printing and paper staining. Two for decorative design, have been selected with reference to the growing public taste for a revival of the ancient arts of glass-staining and the painting of arabesques; and one for specimens of lithography, to reward the zeal, assiduity, and talent of the pupils who are preparing themselves to assist in the execution of the elementary drawing-book for schools, which is about to be published under the sanction of the Council. It only remains to be added, as one of the most favourable symptoms of the progress of the school, that the number of competitors is much greater this year than on the former occasion; and that if the instances of remarkable excellence are less numerous, it is due to the fact, that the prizes have been intended for the most part rather to elicit the rising talent of the younger students than to afford scope for the skill of those who are more advanced; and consequently that the majority of the specimens are really the production of beginners."

Mr. Cockerell, R.A., then rose, and begged permission to offer, as an artist and a member of the Council of the School, his testimony as to the care with which those designs had been selected, which were pronounced worthy of reward. This gentleman having spoken at some length on the present progress and the prospective advantages of the School, the prizes were delivered, in order as follows, by his Royal Highness Prince Albert, to whom they were handed by Mr. Labouchere.

1. To Mr. G. F. Lambart, for the best lithograph from nature. Given by the Right Hon. the President of the Board of Trade—5*l.* 5*s.*
2. To Mr. J. Patterson, for the best painting of a group of flowers from nature. Given by the Right Hon. the President of the Board of Trade—5*l.* 5*s.*
3. To Master C. King, for the best design for a saucer. Given by Mr. J. G. Bridge—3*l.* 3*s.*
4. To Master G. Dyer, for the best design for a silver tankard. Given by Mr. J. G. Bridge—2*l.* 2*s.*
5. To Mr. O. Hudson, for a large design for painted glass. Offered by Mr. Alderman Copeland, M.P.—5*l.* 5*s.*
6. To Mr. G. Thompson, for a specimen of arabesque painting. Given by Mr. H. T. Hope—5*l.* 5*s.*
7. To Mr. J. Evans, for the best design for Mouseline de Laine. Given by Mr. J. Thomson—3*l.* 5*s.*
8. To Mr. W. C. Wild, for the best design of a drawing-room paper. Given by Mr. J. Thomson—3*l.* 5*s.*
9. To Mr. H. Durrant, for the best plaster model of leaves and flowers from nature. Given by the Council—3*l.* 5*s.*

Rewards of books for good conduct, regularity of attendance, and general attention to study, were then presented to Masters Barton, Stewart, O'Neil, Arnold, Gibaud, Beckwith, Findon, Dessurme, Haswell, Taylor, Tiffin, W. West, Wadhams, and Wright.

Mr. Labouchere then, in a neat speech, proposed that the most grateful thanks of the meeting should be presented to his Royal Highness, for his kindness and condescension in attending there that day; which proposal was seconded by Sir R. H. Inglis. On the motion being put, it was carried by acclamation, his Royal Highness acknowledging the compliment by bowing; after which he dismissed the assembly with expressions of his warmest wishes for the prosperity of the Institution.

THE CARTOONS.

In a late number was announced the rescue of these treasures of Art from destruction by fire. The circumstance is too recent to justify any censure that might be passed upon the non-adoption of immediate measures for their better security, since this is a national question which could not be determined without some consideration. The minutes of the evidence offered before the Committee of the House of Commons, the proceedings of which are noticed in a late number, throw some light upon the origin of the threatened calamity; the whole, therefore, of the passages having reference to the Cartoons we lay before our readers. The fragile and destructible nature of the material upon which these drawings are wrought cannot be forgotten; and it should also be remembered in the perusal of the following answers, that they are framed in, or in close contact with, the wainscot, which it seems is in every direction backed by flues. The assertion that the Cartoons are safe in their present situation is directly discountenanced by this evidence, if even that were necessary to prove the contrary fact after the occurrence alluded to. It will never surely be said that,—because the Cartoons are not yet destroyed, they are secure; that because they have so many years been where they are, they may, as hitherto, remain unscathed for a period indefinite; or that since the evil has not been consummated within a given number of years, the imminent danger is disproved. In the examination of John Grundy, who has the care of the apartments and pictures at Hampton Court, the following questions and answers occur:—

“Q. Has there been any accident lately to any of the flues in the palace? A. Yes.—Q. What was the nature of that? A. A flue caught fire at the back of the Cartoon Gallery.—Q. Was it an old flue? A. Yes.—Q. Was any damage done? A. Not any in the least.—Q. Have the flues generally been examined since that period? A. I cannot say.—Q. Did they ascertain the cause of the flue being set on fire? A. I should say it was from the want of being swept; but I would not give any opinion on that.—Q. Has there been no general examination of the flues since that accident? A. Not to my knowledge.—Q. Do you not, as the keeper of the gallery, think it is proper that there should be an examination of the flues near that gallery, so as to preserve the pictures? A. Decidedly.—Q. Is it not more necessary at Hampton Court, because those flues are connected with buildings inhabited by a great variety of persons, and therefore any single person who happened to light a fire in one of those flues in a separate apartment may endanger the whole building? A. Most certainly.—Q. Are we to understand that there are a great number of persons having apartments in the palace under the same room with the pictures in which parties live, and in which there are fires? A. Yes.—Q. If a fire were to happen in any one of those rooms, the whole collection might be destroyed? A. Yes, certainly. * * * * * Q. Were the paintings and cartoons in good condition before the stoves and warmth were applied? A. There was always a fire in the Cartoon Gallery ever since I have known it; we have more flues now than at that time.—Q. Have they suffered, in fact, from damp? A. Not in the least.—Q. But you have now a regular fire? A. Yes, always.”

“Mr. SEGUIER examined.—Q. Do you consider the National Gallery large enough to admit of Raffaele's Cartoons? A. No, certainly not.—Q. What is your opinion with respect to the advantage of bringing them to the metropolis, if proper accommodation could be afforded? A. I think they would be of the greatest use possible to the students; but I am of opinion that if they are brought here they will be destroyed in a very few years.—Q. In what way? A. By the smoke of London; they are water-colour, and of course when the smoke has fallen upon them there is no means of removing it.—Q. You consider them much safer where they are? A. I have known them where they are for nearly 50 years, and I see no alteration whatever in them; Hampton Court is the driest place that can be found in the country.—Q. Have you the charge of the pictures in Hampton Gallery? A. I have, as surveyor of the pictures.—Q. As such it is your duty to ex-

amine them from time to time? A. Certainly.

—Q. You are able to state, from your official examination, that the Cartoons are in good order at the present time? A. Yes.—Q. And you think they would not be so well in London as they are there? A. Certainly not.—Q. Though you admit that they would be of great use here? A. I think that they would be of the greatest service, if it was possible to preserve them here; many improvements have been made lately in plate glass, and if it was possible to glaze them and bring them to London, I think it might be desirable; but without such a protection, I think that they must be destroyed in the course of 20 or 30 years.—Q. Do you consider that glazing would be a sufficient protection against the smoke and dirt that exist in London? A. I think it might.—Q. In that case would not their utility as works of Art be very much increased to artists generally? A. They would be the finest things possible; they are the finest examples of Art in the world; if a gallery could have been made at Kensington Palace for them, I have no doubt that even at that short distance from London they would be preserved; the situation of the National Gallery is certainly bad, for it is in the very centre of London, very near the Thames, where the number of steam-engines and chimneys are increasing every day.—Q. You have mentioned Kensington; would Chelsea be free from the inconvenience which you state the gallery now suffers from its being in the heart of London? A. I think it would; that situation would certainly be preferable to the present one.—Q. You know the buildings called the Duke of York's School at Chelsea? A. Yes, I know the buildings, but I have never been in them, though I live in the neighbourhood; I think the first consideration in respect to all these works of Art is their preservation.—Q. In what condition are the pictures of the National Gallery? A. They are in excellent condition.—Q. Notwithstanding the smoke and dust, you find them dry and in good condition? A. Occasionally we wipe the dust off, and, by the pictures leaning forward, they do not get so much smoke; but even if they did, on an oil picture it would be easily taken off.”

This evidence clearly shows a pressing necessity for the removal of the Cartoons, if any place were known, at once fitted for their secure keeping and adapted to their advantageous exhibition. The National Gallery being fire-proof, would very well answer the purpose of safety; but a location there cannot, it seems, be contemplated; and even if additions were proposed, there are difficulties to be overcome which appear insurmountable. As regards place and distance, Kensington, as suggested by Mr. Seguer, would afford many advantages over Hampton Court; and if temporary circumstances condemn them to a place in building which is not proof against fire, they could not well there, be in greater peril than at Hampton Court. Chelsea is also spoken of in the minutes; but if ever, under a serious consideration of the removal of these works, the alternative of the two places was determined upon, Chelsea, from its proximity to the Thames, would, if injury from smoke be apprehended, possess but little advantage over a more densely populated neighbourhood, in consequence of the increase of manufactories on both shores of the river, and the growing traffic of steam-boats above the bridges.

These works of the “divine master” are now associated with the refuse of the Royal collections. What a contrast does our appreciation of them afford when weighed against that of other nations! When the French effected the purchase of those portions of the Elgin marbles, which, at any cost, ought to have been added to our own Museum, hats were thrown into the air in exultation that these invaluable antiques had been secured to them at all; and their self-congratulation was the greater, that they came into their possession so easily. What then would be the pride of all lovers of Art in France, were that nation possessed—we will not say of works such as the Cartoons, for there are none others like them—but of the Cartoons themselves? Would they place them where they would be liable to destruction by fire, and at such a distance from their school of Art as to be useless to students? Such queries do not require answers. We by no means entertain such fears of the atmosphere of London as to apprehend the rapid destruction of the Cartoons when exposed

to it as other pictures are; but at the same time, in a question of such incalculable importance, nothing can justify the exposure of the Cartoons to the slightest risk from casual injury of any kind. The progress of natural decay, under which all human works suffer change, nothing of course can retard; but every means ought to be used to secure these inestimable works from any mischief with which they might be threatened from the foul matter with which the air of London is so abundantly charged. The question of the safe removal of the Cartoons has already been considered by a Committee of the House of Commons, on which occasion many opinions were taken on the propriety of placing them in London; and as the necessity of securing them against all ordinary sources of mischief was never more impressively felt than now, the quotation of some of the opinions delivered before this former Committee cannot be otherwise than interesting.

“Mr. S. WOODBURN examined.—Q. Do you think it desirable that the Cartoons should be removed from Hampton Court to the National Gallery? A. I should like to see it very much; I think it is very desirable if it can be done without injury. It should be first ascertained whether there would be any risk run; I should myself think that there would not.”

“Mr. SOLLY.—Q. Can you give an opinion on the practicability of removing safely the Cartoons of Raffaele from Hampton Court to London, to be exhibited in the National Gallery? A. I am not aware of any difficulty or any objection there can be to so doing.—Q. Might they be protected from the bad effects of the atmosphere of London? A. I am not aware that they would be more affected by it than other pictures are.”

“Mr. HAYDON.—Q. Do you think the Cartoons might be safely removed to London? A. Yes, I do, with perfect safety; and perhaps with more safety remain in London than at Hampton Court, because there is a fountain that scatters damp all around.”

“Mr. WILKINS, Architect of the New National Gallery.—Q. Might not the Cartoons from Hampton Court be exhibited in the National Gallery? A. Certainly.—Q. Do you think they would be injured much by the atmosphere of London? A. It would depend upon whether the rooms were heated with heated air or with hot water.—Q. Is it not very desirable that these Cartoons should be brought to London for the benefit of artists? A. Yes.

“Mr. STANLEY.—The atmosphere of London is not more inimical to pictures than that of the Hague, Amsterdam, and Antwerp. If the gallery be well ventilated, I should have little apprehension of injury resulting from our winter's smoke for centuries to come. I should prefer the gallery for the sake of the pictures, as their preservation would be more likely to be attended to there. We are laughed at for lack of judgment in some recent purchases of third-rate old masters at enormous prices. Let us have the consolation of pointing to the Cartoons, as a proof that we can appreciate excellence; but, above all, let us have them at the gallery, that young artists may have before them models worthy of their study.”

Mr. FIELD, the author of a work on chemistry as applied to the Arts, was examined on this occasion; and a portion of his evidence is as follows:—“With respect to their removal from Hampton Court to the National Gallery, the choice is between fog and smoke; but my opinion is that in a fixed state they might endure longer at the latter place, more especially if we measure by a moral duration according to the numbers who will there see them, and the additional honour they will confer on the country. Seen as they are at present, they seem to me rather to magnify ignorance than afford instruction. Considering, further, that the light, temperature, ventilation, and security from fire, would be greater at the National Gallery than at Hampton Court, there could be no objection on these various grounds to their removal.”

In the minutes of the evidence before us, the glazing of the Cartoons is proposed; and this has long appeared the only means which could satisfactorily secure them against injury. In such case, they might without scruple be placed permanently in London. They would, perhaps, not be seen to such advantage when glazed, but this is a trifling inconvenience when weighed against the evil of their total absence.

THE NATIONAL GALLERY.

We cannot help remarking how very soon the apartments containing the National Collection are proved to be insufficient, as well for an advantageous exhibition of the very next first class pictures that may be purchased or presented, as for the accommodation of the increased number of visitors that resort thither at particular periods. Although there was little cause for apprehension of mischief, there is yet reason for congratulation in the proof that valuable works of Art are safe amid the thousands attracted so visit them. In building for the reception of these pictures and future additions to their number, the hidden wealth of the country in Art has been overlooked; we mean the many and rich private collections comparatively little known, and from which and other sources frequent presentations to the National Gallery might have been calculated upon. The following is extracted from the evidence offered before the Committee on National Monuments and Works of Art:—

"Mr. W. SEGUIER Examined.—Q. Is the gallery nearly full now? A. The best situations in the gallery are nearly full.—Q. Has the number of presentations of pictures been equal to your expectations? A. I think it has. I think the presentations have been very liberal?—Q. How many days in the week is the gallery opened, and what hours? A. It is open from ten in the morning till five in the winter, and till six in the summer; and on the first four days in the week for the public, and on the Fridays and Saturdays for the artist.—Q. Do you see any objection to another day being given to the public in the National Gallery? A. Then they must take it from the artist.—Q. Is the crowd such as would interfere with the artist? A. Decidedly; the dust would spoil all their work.—Q. Are you aware that at Louvre, in Paris, the artists are sitting all day while the public are present? A. Yes; but the Louvre is a quarter of mile long.—Q. Can you give to the committee a statement of the number of artists who attend the National Gallery on the days when it is not open to the public? A. I can.—Q. Will you state what the number on the average is? A. I should think there are about 100 every day that it is opened.—Q. What is the greatest number of visitors you have had in one day? A. We have upwards of 10,000. * * Q. You consider the two days in the week on which the gallery is now shut so valuable for artists, that you would not recommend any interference with those? A. No."

"Lieutenant-Colonel THWAITES Examined.—Q. Are you assistant keeper and secretary to the National Gallery? A. I am.—Q. How long have you been appointed? A. Since the first formation of the gallery, 17 years.—Q. Can you state what number of persons have visited the gallery in the last year? A. For the year ending the 31st December, 1840, 503,011.—Q. What were the numbers in the preceding year? A. 466,850.—Q. Will you prepare a statement of the number that have attended in each year, in order to show the gradual increase from the time for which you have kept an account? A. Certainly.—Q. What number have visited the gallery in this year, up to this period? A. Up to the 27th day of May, 227,885.—Q. Do you attend daily? A. I do.—Q. Have you had an opportunity of seeing what the conduct and behaviour of the parties attending is? A. When I am not engaged with my duties as secretary, or when I am not employed upon the books or correspondence, I am always in the gallery, and have an opportunity of observing the conduct of the public; their conduct has been, as far as relates to the safety of the pictures, quite unexceptionable, and in other respects it has been quite as satisfactory as we could have wished and expected.—Q. Have they shown much interest in the pictures? A. A considerable interest is shown by a few individuals, but I do not think that the mass of people who attend, particularly on holidays, take any particular interest in them; they come and go without paying very much attention to the pictures.—Q. Conducting themselves quietly? A. Yes, conducting themselves peaceably and orderly.—Q. You have heard what Mr.

Seguier said as to the number; what is the greatest number that have ever been in the gallery on one day? A. The greatest number, except, I think, once, would touch upon 10,000, but there was one day last year, if I recollect right it was Whit-Monday, when we had reason to believe that there was more than that; I think nearly 14,000 people.—Q. Did the usual attendants suffice to maintain order? A. Order was maintained certainly, but it was with considerable difficulty; the rooms are small, and the crowd was very great.—Q. They are obliged to enter at one door and come out at the same door? A. Yes.—Q. If there was a place for entering at one end and a door to go out at another, would not that prevent the inconvenience which is found where a great crowd assemble? A. I do not think it would, because the crowd is in the rooms themselves, not in the avenues. I am not aware that there is any inconvenience there; I would add, that it would do away with one of the greatest safeguards of the pictures, that of visitors leaving their sticks, umbrellas, &c., in the entrance hall.—Q. How many should you suppose at one time could be present in the rooms? A. We were originally instructed not to admit more than 200, but that was in the old gallery; we have not any instructions upon that head at present; at that time we were allowed, in case there was a great pressure of people, to close the door till part had left, but we have never had occasion to act upon that."

We could wish that there was less occasion for being so tender of the copying privileges of students, for a continued desire for making elaborate and servile copies of entire grouped subjects, betrays a want of certain leading qualifications, without which an artist cannot rise to distinction. Every esteemed master has levelled his own path to eminence, in doing which he imitated no one that had preceded him, farther than by employing the same mechanical means, for the alphabet of all who have been great in Art has been the same, though it seems to have been one of many languages; yet their different versions of nature read equally well, none less true than the others. At the present day we are struck by no surprise at the already countless varieties of method in the mere application of colour; but the fact that paint could be wrought into so many surfaces, distinct in character, would have been incomprehensible to the early fathers of oil painting on mere assertion. It was thought that the Italian masters had left nothing to be done; but daily experience teaches us that they are only the school classics who, in time, must be wrought up to, and equalled even among ourselves, for nothing has yet been done for history in England. Besides the many textures representing flesh, there is an interminable series of items, which in varied combinations constitute new and distinct phases of character in painting; the student, therefore, who devotes much of his time to copying, on which side soever he may turn, is yet treading a path which cannot, with equal distinction, be twice pursued. To a judicious artist practical copying to any extent is not necessary; he can, by means of a slight memorandum, retain, even for years, enough of an admired master to enable him to correct any foibles which may vitiate his style. It is universally allowed that Art in England is but yet in its infancy, which implies that entire schools of distinguished artists have yet to arise among us; if there be any just grounds for such a presumption, and there is something yet left to be done, students will benefit themselves but little by that indiscriminate and wholesale copying, so generally practised where opportunity exists. If copying were valuable to the degree of estimation in which it is so often held, the modern Italian school ought yet to maintain that superiority which the early masters gave to it; and this is far from the case. All the Italian cities, which are yet the treasuries of their lost Art, abound with painters, who subsist by making copies of such pictures as are most admired by the crowd of

English and American travellers that throng the galleries; and yet most of these men have studied regularly, first from the antique, and afterwards from the life. There is at Florence a well-known picture, a St. Cecilia, or a Magdalen, by Carlo Dolce (!) always surrounded by easels, and of which we heard one artist say, that he had never been without a commission for a copy during ten years. In the evidence it is stated that a hundred students work in the gallery on the appointed days; but on looking round at such pictures, as it would really be serviceable to work from, we cannot see how that number can be conveniently accommodated; we may, therefore, conclude that many must make copies, which, instead of being hereafter useful, will, if imitated, tend rather to their undoing. Copying as we have seen it followed, leads artists frequently into the error of administering one recipe of colour to all flesh; and a host of living celebrities might be named, who are so entirely given over to this vice, that any work of theirs, better painted than usual, may, in after years, without very conclusive evidence, be rejected as spurious. Copying is to a certain extent productive of benefit, but English students generally commence it too soon; they visit Paris, and sketch after Rubens, Poussin, and many other masters that may strike them, but without any clear purpose to answer; they then proceed to Rome, Venice, Florence, and Bologna, where they work perhaps years after Raffaello, Titian, Guido, Andrea, &c.; and on their return home, settle for life to paint after Lawrence. Such we entreat to take as their working text, the following observation of Reynolds:—"How incapable those are of producing anything of their own who have spent much of their time in making finished copies, is well known to all who are conversant with our Art."

ARCHITECTURAL COMPETITIONS.

ONCE more we return to the present seemingly ineradicable mal-administration of public competitions for architectural designs, convinced that the only chance of obtaining for artists honest conduct and due consideration, lies in the forcible exposure by the press of every case where unjust decisions have been made and undue influence exerted. The treatment which architects now receive at the hands of Committees, the shameful indifference with which, simply as a blind, they are seduced to prepare plans and designs for buildings, the execution of which it is never for one moment contemplated should be entrusted to them, are disgraceful to the age and prejudicial in the highest degree to Art.

The following case which has just now come under our notice brings the matter home, and will be of more service in exciting universal indignation against the system than any general remarks we could make, however well intentioned or powerfully worded they might be. The Committee of the "Benevolent Institution for the Relief of Indigent Journeymen Tailors," requiring designs for Alms-houses which they were about to build, invited Mr. Vulliamy, Messrs. Winterbottom and Sands, Mr. George Godwin, Mr. Jones, Messrs. Lee and Duesbury, Mr. Thomas Meyer, and Mr. E. H. Browne, to submit plans for the same, with the clear understanding that the author of the best design would be appointed their architect. When the seven designs were received, they nominated a Building Committee to do what, it was quite certain, they could not do properly themselves (from the number of the General Committee and its miscellaneous character), namely to examine the same *seriatim*, and select the plan best fitted for their purpose. After a lengthened examination and much discussion, the Building Committee arrived at the conclusion that Mr. Godwin's plan was the best; and accordingly submitted a report to that effect to the General Committee. Mr. Godwin being informed of this in various quarters, and hearing nothing officially from the Society, applied to be told the result of the competition. In answer to this application, he received simply a short note stating that Mr. Meyer had been appointed the architect.—Mr. Meyer, let it be understood, being the brother of a member of the General Committee. Surprised, but still not in the least disposed to cavil, Mr. Godwin immediately fetched away his design, probably thinking, in his innocence, that a much better plan than his own had been selected, and that he had no cause to complain. An accident, however, gave him the opportunity of examining the whole of the designs sent in; and finding then to his astonishment that Mr. Meyer's plans had not the slightest pre-

tensions to be deemed the best, he addressed a strong but temperate letter to the Committee, and called on them to reconsider the injustice they were about to commit. In consequence of this letter the Committee at their next meeting would not confirm the appointment of the architect; but resolved to re-examine the drawings with the assistance of professional men. An effort, however, was afterwards made on the part of the selected architect's friends, and at the following meeting this resolution was rescinded and the former vote confirmed.

With regard to the preferred plans we do not hesitate to say they are the least carefully considered, the least effective of any that were sent in; in fact, we do not suppose any one of the Committee would have the hardihood to say they were the best submitted, or even that they were as good as most of the others. It may clearly be seen from the little care bestowed on them, and their imperfect execution, that their author was quite satisfied of what would be the result of the competition, and deemed any extra exertion unnecessary. We have not yet done with this matter, and shall watch the proceedings narrowly.

FINE ARTS IN IRELAND.

ROYAL IRISH ART-UNION.—This Society has made a most successful progress, and is about to close its second year of active existence with upwards of 2000 subscribers, thus nearly doubling its first year's resources, which were, as our readers may remember, upwards of £1200, shewing a zeal, ardour, and perseverance, most creditable to the managers of this valuable National Society, as well as the revival of good taste and feeling on the part of the public; a sure presage of happier days and better times for this highly gifted and beautiful country.

We understand that the following works of Art have been selected from the recent highly creditable exhibition of the Royal Hibernian Academy, with the addition of two or three from that of the Royal Dublin Society, which were too late for the former. 'The Connemara Toilette,' F. W. Burton, £168. 'The Young Champion' (group in marble), T. Kirk, £90. 'Coriolanus,' T. Tracy, £50. 'Tired out,' R. Rothwell, £42. 'Coleen Bawn and Coleen Uhu,' S. Lover, £40. 'Eton College,' J. Stark, £36 15s. 'Dublin Bay,' M. Kendrick, £36 15s. 'The Sportsman's Companions,' C. Grey, £35. 'Cattle Reposing,' T. S. Cooper, £30. 'Roderick O'Connor's Castle,' W. Brocas, £30. 'The Limerick Piper,' J. Haverly, £25. 'View from the Dublin Mountains,' W. Howis, £25. 'Eel Baskets near Windsor,' J. Stark, £24. 'Flowers from Nature,' Miss E. Williams, £21. 'Scene from Rob Roy,' W. Kidd, £20. 'Polemia,' W. Foy, £21. 'Christmas Present,' W. Gellard, £20. 'The Dargle,' S. F. Brocas, £20. 'Bray Head,' S. F. Brocas, £20. 'Carabineers,' M. A. Hayes, £16 16s. 'An Old Soldier,' M. A. Hayes, £16 16s. 'Coast Scene,' G. Colomb, £15 15s. 'The Sketcher,' B. Mulreunin, £12 12s. 'Hags tooth, Killarney,' J. G. Gould, £12 12s. 'The Pig Driver,' H. Talbot, £12. 'Carrening a Boat,' J. Wilson, £10. 'Sandy Cove,' S. F. Brocas, £10 10s. 'Rathmullen,' A. Nicholl, £10 10s. 'Italian Boy,' M. Wood, £10 10s. 'Flowers from Nature,' Mrs. H. Gouna, £15. Do. Do. G. Evans, £20. 'Incident on a March,' M. A. Hayes, £9 9s. 'Baydole Strand,' M. Kendrick, £10. 'Flax Mill,' H. Fraser, £8 8s. 'Landscape,' W. Gellard, £8. 'Leix Castle,' W. Howis, £7. 'Old Pier, Calais,' J. Wilson, £6. 'Interior,' G. Sharp, £6. 'Preparing for Market,' G. Sharp, £12. 'Peasant Boy Asleep,' T. Bridgeford, £5. 'Blarney,' T. Bridgeford £6. 'Old Mill,' D. K. Smith, £4. 'Christ Church Ruins,' E. H. Murphy, £5 5s. 'Woodland Scenery,' T. U. Young, £5. 'Fisherman's Home,' Do. £7. 'Prestbury,' Do. £3. 'The Cobler,' H. Talbot, £7.

The distribution by ballot is to take place on the 1st of September, at a public meeting to be held in the Theatre of the Royal Dublin Society. The Engraving, we believe, is to be taken from that exquisitely natural production of Mr. Rothwell's, 'Tired out,' representing a very beautiful child overtaken by sleep while gathering flowers. It will, of course, be executed by a first rate engraver in line, and be in itself a valuable prize to the members for last year. We congratulate Mr. Rothwell on this highly honourable distinction, and have no doubt it will stimulate him to maintain the high position he appears to hold in the good opinion of his countryman.

FOREIGN ART.

ITALY.—FLORENCE.—"Gallery of Florence."—*Artistic Festival.*—A strong and agreeable impression has been produced here among amateurs and others interested, by the reception Mr. Joseph Ambron has met with in France and elsewhere, as a director and treasurer of the Society now publishing the magnificent editions in French and Italian of the Florence Gallery, called "*Galleria degli Uffizi*." The King and Queen of France, all the Princes of the Royal Family, and the Ministers have become subscribers to this magnificent undertaking, privately, as well as for the principal public libraries. Their example has been followed by the Kings of Greece, Belgium, Naples, Sardinia, &c. This is, we believe, the most splendid work now in progress in Europe. The most celebrated artists are employed in the engravings: the French letter-press is the work of Alexandre Dumas, the Italian of F. Ranalli; within it is included the History of Painting from Giotto to Hayez and Bezzuoli, and the lives of above four hundred artists will be reproduced, accompanied by their portraits engraved from likenesses painted by themselves. The directing Committee consisting of N. Bartolini, sculptor, I. Bezzuoli, painter, S. Jesi, engraver, J. Tubino, designer, have given a banquet to the contributing artists within their reach, and to the noblemen and other persons distinguished by talent or fortune who share in the management of this truly classic enterprise.

This pictorial banquet was held in a large hall, whose walls were adorned with appropriate subjects, allusive to the object of the festival. There were the portraits of Giotto, Masaccio, Ghirlandajo, Perugino, Leonardo, Michael Angelo, Raffaele, taken from the originals painted by themselves, being the drawings destined to be engraved for this work. A gay and poetic spirit characterized the whole entertainment, and we may here note some of the toasts. Professor Bartolini proposed, "The Grand Duke of Tuscany, who had opened his gallery for the purposes of the undertaking, the kings and princes who patronized it, the Council of Administration, the Artistic and Superintending Committees." The learned Marquis de Bagno replied for the Committees, and proposed, "The five hundred Subscribers, the absent treasurer, Mr. J. Ambron, whose good reception in foreign countries gives such hope of the success of the enterprise;" this was received with three rounds of applause. Professor Jesi, the engraver, pronounced a discourse on the utility of the art of engraving, considering it as the pictorial telegraph of communication with all nations, concluding with "Prosperity to the art of Engraving and the fraternization of artists all over the world, as represented by the present publication of the Gallery of Florence. To the artists Toschi of Parma, Anderloni of Milan, Peretti of Florence, Rosaspina and Guadagnini of Bologna, Granara of Genoa, Marri of Faenza, Calamata, and Mercuri, and other Italians; to Richomme and Martinet of Paris; Felsing of Darmstadt, Stainla of Dresden; to the English Raimbach, Rolls, Hatfield, Wilmore, Robinson, &c. To these artists and to art as a cosmopolite language, and means of fraternal intercourse between all the nations of the universe"—huzza! huzza! huzza! This, and the last toast of the evening were alike received with the greatest applause; the last was "Honour and prosperity to whatever lover of art, shall, at last, become possessor of the finest Album in the world, that which shall contain the collection of splendid drawings made from the *Galleria degli Uffizi* for this work." Our correspondent adds that the twenty engravings already published were distributed to each subscriber present.

This banquet was, to a certain degree, a private one; but it is said a public artistic banquet is soon to be given at *Le Cascine*, of which we hope to be able to give an account to our readers.

BOLOGNA.—"Prizes for the year 1842."—Competition for prizes given annually by two different bodies is open to artists of all nations—namely, the prizes given by the Bolognese Academy of Fine Arts, and those distributed by the City. The following is the programme of the subjects proposed for the year 1842. The works of the competitors must be completed and consigned to the secretary of the Academy, and to the secre-

tary of the "*senatore*" (Lord Mayor) of Bologna respectively before the 30th of June, 1842.

Programme of the prize subjects given by the Academy:—

"ARCHITECTURE."

Plan of a University to contain large halls for Public Solemnities, for Lectures and Classes, for the Schools of Science, Library, Museum, Observatory, a Chapel, Botanic and Agricultural Garden, Apartments for the Librarian, Astronomer, President, &c.

"SCULPTURE."

Group in "*Alto Rilievo*"—Hamilcar leading Hannibal to the Altar, to swear eternal enmity to the Romans. —(See *Dacier, Vie d'Annibale*.)

"HISTORICAL LANDSCAPE."

The Vale of Tempé, in Thessaly, between Mount Olympus and Mount Ossa.—(See *Barthelemy, Vie du Jeune Anacarsis*.)

"DRAWING OF FIGURES."

Eneas, guided by the Sibyl to the Regions of Dis, meets Dido.

"ORNAMENTAL DESIGN."

A Pontifical Throne, with a richly ornamented chair, to be executed in gilt Bronze.

"PAINTING"—(Prize from the City.)

Themistocles, banished, presents himself to the Persian King.

"General Regulations."—Every work must be marked with an epigraph, or motto—which must be repeated outside a sealed letter containing the name and residence, and country of the author. The prizes are adjudged by the votes, accompanied by written opinions, of the Academicians of the Fine Arts; the letters with the mottoes of the prize works are opened; those of the rejected are scrupulously restored unopened with the works belonging to them to the persons by whom they were consigned to the respective secretaries of the Academy and *senatore*. The prize works are exhibited with a laurel crown; the prizes are gold medals struck for the occasion.

PARMA.—"Monument to Petrarch."—Among the solitary abodes beloved by Petrarch there is one in the village of Selva Piana, near Parma—in regard to it Petrarch wrote the memorable Latin epistle to his friend Barbato di Solmons. A warm admirer of Petrarch has purchased the site of the house and grounds in which Petrarch lived, and has presented it to a literary society, who propose, by subscription, to erect on the site of this house a monument to Petrarch, a building within which shall be placed his bust, and on the walls around shall be inscribed the lines above mentioned with other poems of Petrarch. The edifice is designed by M. Bettoli, Professor of Architecture in the Royal Academy of Parma—it is to be of marble, and is characterized by elegance and simplicity. Subscribers, for whatever sum, are entitled to have an engraving of the building, and their names will be preserved in a register within it. The treasurer is the celebrated Angelo Perzani, Librarian of the Royal Public Library at Parma.

VENICE.—"Cyclopean Marble-bridge."—Public attention is at present chiefly directed to the Cyclopean labours now proceeding here; we allude to the marble-bridge, which is to unite Venice to the main land adjoining the railroad to Milan. The person, under whose direction this gigantic work proceeds, is the engineer, Antonio Busetti; within the bridge an aqueduct is led, to bring fresh water to the city. Venice is without wells or fountains, and has few cisterns; hitherto, the water used for drinking has been transported from the main land.

FRANCE.—PARIS.—"PHOTOGRAPHY."—*New Advance in Discovery by M. Daguerre; Instantaneous Formation of Images.*—It is almost six months since M. Arago, ever ready to assist with his powerful influence whatever promises to add to the general progress of knowledge in all departments, announced to the academy and the public that M. Daguerre would render his discovery a yet greater prodigy by extending its power to the instantaneous formation of images, and that we should soon be informed of the means by which this is to be accomplished. But the communications on the subject with which M. Daguerre has as yet favoured the public are quite incomplete. M. Arago, at the last meeting but one of the academy, said that M. Daguerre had told him in conversation, that the principal novelty in his dis-

covery consisted in applying electricity in single sparks instead of keeping the plate of metal constantly under its influence; by the latter process the impregnation of light being so sudden, that even in the act of raising and lowering the diaphragm, however quickly accomplished, which is interposed between the faggot of luminous rays and the metal, a sort of general veil was produced. This is obviated by the new method; also a new medium has been employed to prevent the disturbing modifications which produce an unequal distribution of light, but what this body is we are not informed. Let us consider but a moment apart from science the new world which is thus opened up to us, which but a few days since would have appeared a dream of fancy. The vast horizon, heaven, earth, and all around us can be represented in an instant, for the luminous impression corresponds to the act of irradiation, and that is almost the quickest we can conceive. Advance a little further in this magic path, and consider how many bodies exist which from the excessive quickness of their motion, pass the retina without making sufficient impression to be conveyed to the brain, and are thus lost to our sense of sight. Of the presence of these we may be made conscious, and to this inexorable power of vision now opened on the universe, even the movements of now invisible heavenly bodies may be disclosed, and their most accelerated movements in space be traced by man. The passing vapour, the dazzling meteor, the oscillations of lofty buildings, the most delicate and rapid changes in outward objects, the physiognomy of living being, the movements of crowds—there is no end to all that may be saved to futurity from oblivion. The scenes of history will become realities; we shall be the spectators of the most important events, and be hereafter the contemporaries, as it were, also of the past. At present we may notice, that on the morning of the 15th, at eight o'clock, an artillery officer in the king's service daguerrotyped all the guards then at the Castle of the Tuileries; he had ranked them in small detachments in order of battle here and there in the Court, their muskets resting. A great crowd had stopped on the Place de Carrousel, all along to the rails to observe the curious experiment.

"*Statue of Marshal Soult.*"—M. Pradier, member of the Royal Institute, is charged with the execution of a colossal statue in Carrara marble, representing the Duke of Dalmatia in the full costume of a Marshal of France. This statue of Soult is destined to be placed in the grand court of the Royal Castle at Versailles, where are collected the statues that were formerly on the Pont de la Concorde.

"*Monument of Cuvier.*"—The fountain erected in honour of Cuvier, on the Place de la Pieté, was uncovered and inaugurated on the 29th of July. The effect of the monument is truly beautiful. The whole invention and design is the work of M. Alphonse Vigoureux, one of the architects of the municipality of Paris. The principal group is in marble and colossal, and represents a woman personifying natural history, seated on the terrestrial globe. Around are finely distributed many animals in the same proportions; this is the work of M. Feucheres. All the ornaments and attributes belonging to the other kingdoms of nature are sculptured by M. Jules Pommatan.

TOULON.—"*Statue of St. Louis.*"—The statue of St. Louis is embarked in the brig *Palinure*, which is to transport it to Tunis. The captain commanding the division at the part of the coast called "*La Goulette*," is charged, it is said, with the ceremony of the inauguration, to which the greatest solemnity is to be given.

BOULOGNE-SUR-MER.—"*Column of Napoleon.*"—On the 15th the ceremony of the inauguration of the column and statue of Napoleon, on the spot where the army of Boulogne was formerly encamped, took place. The ceremony was almost wholly a military one; it lasted five hours. Generals Courbineau, Gourgaud, and Galbois presided. The Bishop of Angers officiated. The whole was conducted with great pomp. Many troops were present, and an immense assemblage of spectators. The effect of the column and statue, by Bosio, is beautiful.

THE WILKIE MEMORIAL.

On Saturday, the 28th ult., a meeting of the friends and admirers of the late Sir David Wilkie was held, according to previous announcement, at the Thatched House Tavern, in St. James's-street. The Committee met as early as twelve o'clock; and at two, the hour appointed for the general meeting, Sir Peter Laurie came from the committee-room and stated that there was a probability that as Sir Robert Peel might be detained by the business of the House of Commons, Lord Mahon had kindly consented to preside in his absence; but shortly afterwards, to the general satisfaction of the assembly, the same gentleman announced the arrival of Sir Robert Peel, who soon entered the room, accompanied by many noblemen and gentlemen, anxious to pay the tribute of respect to the artist whose memory they had met to honour.

Among the company we observed the Duke of Sutherland, Lord Burghersh, Lord John Russell, Lord Mahon, Lord Charles Townsend, the Hon. Mr. Melville, Sir Peter Laurie, Sir Augustus Callcott, R.A., Mr. Leslie, R.A., Mr. Collins, R.A., Mr. Landseer, R.A., Mr. Mulready, R.A., Mr. Uwins, R.A., Mr. Eastlake, R.A., &c. &c.

The chair was taken at half-past two o'clock, but before the business of the meeting could be opened, some persons, desirous of giving it a political character, objected to the proceedings, and to Sir Robert Peel as a chairman; but the speaker and his supporters having been silenced by the good sense and feeling of the assembly, Sir Robert Peel said, in allusion to this irregularity, that having been invited to preside upon this occasion, by abstaining from all comment upon this interruption, he would best, he was sure, consult the feelings of the meeting. Sir Robert dwelt at length on the worth as a man, and the talent as an artist, of his departed friend Sir David Wilkie; and was proud to say that he maintained an uninterrupted intercourse with him as well when absent on professional tours, as at home, and said that if ever the correspondence, which it had given him such pleasure to keep up with Sir David Wilkie, should come before the world, it would sufficiently testify the feeling with which he then spoke. Sir Robert concluded his address by proposing that it was the opinion of the meeting, that the genius of Sir David Wilkie be publicly recorded amongst those whom our country loves most to honour.

After another preliminary resolution, it was proposed by Lord Mahon, that a statue, preserving the personal characteristics of Sir David Wilkie, would be the most appropriate memorial. Before this was put, Mr. Kennie begged permission of the Chairman to offer a few observations on the memorial proposed. This gentleman spoke at some length, and was desirous of showing, that the better way to perpetuate the memory of Wilkie would be to appropriate the sum subscribed in some way that might conduce to the promotion of the style of Art which he professed.

Dr. Dibdin then addressed the meeting, and suggested that the most honourable tribute to the memory of Wilkie would be to employ the subscribed sum in some way that would promote Historical Art, which, he regretted to say, was so much neglected in this country. He made his proposition with all due deference to the meeting, but felt that such a step as associating the memory of Wilkie with the rise of Historical Art in this country would be doing greater honour to his memory than could be done by any public monument.

Mr. Cochrane, R.A., offered some observations on the establishment of a fund for providing medals.

Mr. George Foggo then came forward, and said that he had brought with him an amendment, but that after what he had heard from others opposed to the proceedings of the Committee, he would not bring it forward. He could not coincide in an opinion that Sir David Wilkie would be most appropriately commemorated by a statue. He knew of only two artists to whose memory monuments had been erected—one was Michael Angelo, to whom a memorial existed at Florence. He was of opinion that the best and most lasting monuments of artists were their works. He instanced those of Hogarth and of Sir Joshua Rey-

nolds in the National Gallery, in which their memories were more honoured than elsewhere.

The motion of Lord Mahon, which was seconded by Mr. B. B. Cabbell, was put and carried.

Lord Charles Townshend then rose. He declined further to take up the time of the meeting. He proposed a resolution to the effect that the intended statue would best stimulate young artists to exertion, and fulfil the objects of the meeting if it were placed in the National Gallery; and that application be made to the trustees for the necessary permission.

Lord Burghersh, seconded by Mr. Maxwell Stuart, then proposed that a committee should be appointed to carry out the resolutions of the meeting, and that Sir Peter Laurie and Mr. Laurie be requested to act as treasurers; and that Mr. Allan Cunningham and Mr. Cunningham, jun. be requested to act as secretaries.

The thanks of the meeting were then proposed, by Sir Peter Laurie, to Sir Robert Peel, who had so kindly consented to take the chair on this occasion. The proposition was seconded by the Hon. Mr. Melville, and carried amid loud and continued cheering; by which the Right Honourable Baronet was so much affected, that, in replying, he was at first less distinct than usual; he however quickly recovered his self-possession, and briefly thanked the meeting; immediately after which it broke up. The sum already subscribed for the memorial amounts to 900 guineas.

VARIETIES.

INJURY TO THE MONUMENTS IN WESTMINSTER ABBEY.—Our readers will join us in our feelings of indignation at the tenor of the following evidence. Surely in no country but our own were ever such barbarities perpetrated as those detailed below. It is deeply to be lamented that, upon occasions of ceremony, some artist is not appointed to advise in the erection of stands and other public accommodations. If the Government assume the direction in such cases, they are proportionably more culpable than a subordinate body. The estimation in which these monuments were held may be fairly ascertained by a consideration of the persons employed about them. It is true that among the monuments of the Abbey there are many that are in the worst taste; but the worst of these demand more care than is bestowed upon them. The following extract is from the evidence of Mr. Allan Cunningham, given before the Select Committee on National Monuments:—

Have you attended to the sculpture, and the armorial bearings that are upon any of the monuments?—Not particularly; many were injured during the coronation; I think I counted 24 toes, fingers, and bits of drapery which had been knocked off during the last coronation.

Had you an opportunity of seeing that mischief?—Not of seeing it done; I was putting up the statue of Sir John Malcolm immediately after the last coronation, and I observed that there had been great devastation among the monuments compared to what there used to be.

In what way?—Many tender and projecting parts were broken; the toes of a beautiful figure by Westmacott were broken by a plank falling upon them; other monuments were broken; among them that fine one by Flaxman to Lord Mansfield.

Do those fractures which you saw of those three or four-and-twenty appear to have been newly done?—Yes, they were newly done; I will tell you how I know it; I could not begin to work at Sir John Malcolm's statue for two days; and on going back, I saw some broken that were not broken before.

Did you make any observation to any body on seeing the injury that was done?—I noticed it to one of the attendants in the Abbey, and he said, "We had no charge of those, the Government took charge of them during the coronation; they took the Abbey from us;" and when I remonstrated, one of the labourers said, "What! can you expect a man who has only 18s. a week to take care of sculpture?"

Do you recollect who was the dean and chapter's man to whom you spoke?—I do not.

Did he tell you that they had no charge of the public monuments?—Certainly; he told me that during the coronation the Government took the charge of the monuments out of the dean and chapter's hands; that the men who were putting up the scaffolding in the abbey had broken the monuments, and that he had no concern in it whatever.

You understood that the charge had been taken out of the dean and chapter's hands during the coronation?—Yes.

And they paid no attention to them, leaving them

under the direction of the Government officers?—This is from no knowledge of my own, but from what I was told.

ETCHING BY ELECTRICITY.—Among the papers read on the 17th ult. at the meeting of the London Electrical Society, was one "On a Voltaic process for etching Daguerreotype plates," by Mr. W. B. Grove, M.A., F.R.S. This paper was illustrated by many etchings obtained by this combination of the electrolyte and the Daguerreotype, the secret of which is to make the Daguerreotype the anode of a voltaic combination, in a solution which will not of itself attack either silver or mercury, but of which, when electrolyzed, the anion will attack these metals unequally. This is accomplished by employing a solution of two measures of hydrochloric acid to one of water, and placing it in the Daguerreotype plate as an anode with a plate of platinized silver of equal size as the other electrode. The result of the unequal action of the liberated anion upon the plate is to produce a perfect etching of the original design; and this, when printed from, gives a picture, having the lights and shades as in nature. From the nature of the case it will ensue, that if the plate is etched too deeply, the fine lines will run into each other; but if not sufficiently acted on to leave a perfect etching of the original design, which can be done with the greatest accuracy, the very cleaning of the plate by the printer destroys its beauty, and the molecules of the printing ink being larger than the depth of the etchings a very imperfect impression is obtained. From this the author concluded that at present the great object attained is this,—a Daguerreotype picture can be produced in the ordinary way, it can be etched according to the present process, and from this etching an infinite number of electrolyte copies can be obtained.

BEARD & CLAUDET.—The injunction granted in this case, as reported last month, has been dissolved. Ulterior proceedings are, we believe, pending between the parties.

GALVANOGRAPHY.—M. Robell, a professor of Munich, has recently made known a process by which to obtain copper-plates, affording impressions similar to sepia, or India-ink drawings. It is well known that the grand principle of the formation of plates by the agency of electricity is that of chemical affinity; the surface on which the deposit is to be made must be a conductor, and of this fact the Munich professor has availed himself for the production of impressions resembling drawings. Thus, on the conducting-plate the figures are sketched with varnish, which forms of course a concave space in the plate about to be formed, as occupying that space, which must otherwise have been filled up by metallic deposit. Notwithstanding the interposition of foreign matter the precipitation proceeds, though at first slowly, and the metal forms a perfect mould upon the surface presented to it; and as soon as the varnish is perfectly covered, the precipitation becomes equalized over the entire surface. The process is as follows:—Mix oxide of iron with viscous essence of turpentine, and with this compound, make upon a copper or silver plate the drawing, the impression of which is to be conveyed to the plate about to be formed. The strength of the tone will of course depend upon the quantity of the material employed. When the sketch is dry, expose the plate to the action of the electrolyte, when metallic deposition will immediately take place; first, on those parts of the conducting-plate which are exposed, then on those on which the sketching matter lies the thinnest, and at length will cover those parts where the touches have been the strongest. Before the last parts are covered, withdraw the plate from the apparatus; and when dry, apply a couch of graphite to those parts yet uncovered; after which let the process recommence; and when the entire surface is covered, it is then only necessary to suffer the plate to acquire a consistency adequate to meet the action of the copper-plate press. When the plate is separated, wash the sketching matter off with ether, and a most accurate impression of the sketch will be presented in the new plate, which, when proved, will afford all the variety of tone, the strength or lightness of touch, with which the drawing had been treated.

BURFORD'S PANORAMA OF JERUSALEM.—The drawings from which this panorama has been

painted, were taken from the terrace of the house of the Aga, or governor, which occupies the site of the palace of Pontius Pilate; a point well chosen for a view of the city, since not only every edifice of importance is visible from the spot, but also many localities mentioned in Scripture. But for the rising here and there of occasional minarets and domes Jerusalem, formerly "beloved of God," presents much the appearance of a city of tombs, from the square style of its low flat-roofed houses. The edifice which strikes the spectator most is the mosque of Omar; it occupies the site of the Temple of Solomon, and is esteemed the finest piece of Saracenic architecture in existence. Near to this commences the Via Dolorosa, which may be traced in its ascent through the city, past the palace of Pontius Pilate towards the temple of the Holy Sepulchre and Calvary. Notwithstanding all the brilliancy of effect obtainable under an eastern sky, the barrenness of the place cannot be veiled; the sycamore and the cedar are no more, the vineyards have disappeared, and the blighted soil is scarcely equal to the support of the most sordid herbage. No Christian, however, can contemplate this representation of Jerusalem with common emotions. The artist has chosen the morning as the point of time; the sun is already advanced in the sky, so as to render even minute forms and distant objects visible. The foreground shadows are extremely clear, and assist very much the rich colouring in the lights, some of the near masses of which are perhaps too much frittered into distinctions of brick and mortar. The most has been made of the sunlight breaking upon the fine painting tone of the houses; the distances are well made out, without being hard or edgy; and, upon the whole, this panorama is worthy of the high reputation which Mr. Burford enjoys.

THE LATE SIR ASTLEY COOPER.—It will be remembered that the pupils of the late Sir Astley Cooper opened a subscription, for the purpose of erecting to the memory of that distinguished surgeon a testimonial of their grateful remembrance of the benefits they had derived from his tuition. The sketch for this monument has been submitted to, and approved by the committee: it consists of a marble bust, which will be placed over a tablet bas-relief, representing a wounded man being carried to Guy's Hospital, in the museum of which it is to be placed. Mr. Towne is the artist.

HEAD OF THE LAOCOON.—The following singular history of the original head of the Laocoon is extracted from a Lyons' paper, in which it appeared in the form of a letter, written by an artist of Brussels. In the gallery of the Duke d'Arenberg, there are many things which are not known to any but the initiated; among them is the original head of the Laocoon. This fine group, when first discovered in Italy, was without the head of the father, and an arm of one of the sons. The head was supplied by a celebrated artist, who copied it from an antique bas-relief. Some time afterwards the original head was found by some Venetian connoisseurs, and was ultimately sold to the grandfather of the Prince, for about 160,000 francs, and brought to Brussels. When Napoleon, during the Consulate, had the group transported into France, he knew that the real head was in possession of the Duke, and offered him its weight in gold for it. This was refused; and as it was known that Napoleon was not scrupulous in gratifying his desires, the Duke d'Arenberg sent this *chef-d'œuvre* to Dresden, where it remained concealed for ten years; but was brought back again into Brussels when Belgium became tranquil. It expresses, in the highest and most admirable degree, moral grief, mingled with physical pain. The compression of the teeth, and the contraction of the under jaw, are almost too horrifying to be long contemplated; and yet in this intense expression of suffering there is not the slightest grimace. The pupils of the eyes are so exquisitely executed, that they actually seem to flash from the marble. A cast from the head, now on the statue, is placed by the side of the original, and the vast difference between the two is at once evident.

RUBENS' ALLEGORIES.—As every circumstance having reference to the name of this great Artist must be deeply interesting, we offer a short description of a work in which have been preserved, by a series of engravings, some temporary designs by Rubens, which, but for this

method of preservation, had been lost after the occasion had been served for which they were executed. It has been supposed that but one copy of this work existed in England, and that in the British Museum. We have been invited, however, to inspect a second, which appears in a more perfect condition than that in the library of the Museum; inasmuch as the plates and the letterpress of the latter are inconveniently separated, and bound in two volumes. The letterpress is in Latin, and from the pen of Gevartius, who, in the title of the book, has taken up for himself a position in the foreground; relieving himself, as it were, by a passing mention of Peter Paul Rubens, to whom much of the honour was due; and not even mentioning the engraver, Thulden, whose merits, considering the state of his art at the time at which he lived, were greater than those of Casperius Gevartius. The title is curious; and as it describes characteristically the purpose of the designs, it is extracted at length:—

"Pompa introitus honori serenissimi Principis Ferdinandi Austriaci Hispaniarum Infantis S.R.H. Car. Belgarum et Burgundionum Gubernatoris, etc., A.S. P.Q. Antwerp. decreta et adornata; cum mox a nobilius imā ad Norlingan parta victoria, Antverpian auspiciis aucto suo bearet, XV. Kal. Maii, Ann. Clq. 1700. XXXV. Arcus, pēgmata, Iconesq. a Pet. Paulo Rubens, equite inventas et delineatas inscriptionibus et elogiis ornata. Libro commentario illustrat Casperius Gevartius J. C. et Archigrammatens Antverpius Laurea Calloana eodum auctore Descripta Antwerp, etc.

That particular copy of this rare work, which is the subject of this notice, is in the possession of Mr. Hilton, of No. 8, Penton-street, Pentonville, and has been the property of Sir James Thornhill; whose autograph, with the date, 1724, appears upon the title-page. The size of the work is a large folio, and the plates are forty-six in number; and, as being executed by one hand, must have been in progress during a series of years; indeed, this is evidenced by the different dates affixed to them. In all Rubens' allegorical works his alphabet is peculiarly his own, no less than that extraordinary power which enabled him with such facility, and with his own so strongly-marked material, to frame epic histories in such variety, and yet so pertinent to a proposed subject. We have, as usual, throughout these plates the same fair-haired lady whom Rubens has so often celebrated upon canvass, both as mortal and goddess; and the same little boys whom he loved so much to paint, that, not content with occasionally introducing them into works like these, he went so far as to form a wreath of them in a picture which is contained in the Louvre. Each of these designs, as may be expected, proclaims the honour and glory of those whom Gevartius has termed the "Austrian Cæsars." The compliments they contain are extravagant and fulsome, considering the merits of the man whose triumph they were intended to illustrate; but this was not the fault of Rubens, who, when once at work, could not help following out the promptings of his enthusiasm, despite the meagre virtues of the person complimented. There are accordingly representations of the homage of the earth and the ocean; in which the hand of the Artist is distinguishable not only in the manner, but by perfect repetitions of figures, found in his other works; for instance, 'A Cybele' is the same as that in his picture, 'The Horrors of War,' at Florence. They have in Antwerp a particular method of giving effect to designs of this kind. The triumphal arches are constructed of a wooden framework, over which is stretched cloth, painted so as exactly to imitate stone; and in this manner was the commemoration of Rubens celebrated last year, but the designs upon this occasion were altogether unworthy of the festival. One word of Thulden's engraving; some of the heads in these prints are executed in a manner that would do honour to any engraver of modern times; the style is free—precisely such as the drawing has been, but every line is true and effective. Notwithstanding the continued importations of rarities of every description from the Continent, this work is undoubtedly scarce in England; but, notwithstanding this, modern Artists have found means to avail themselves of its contents, by appropriating them with very little modification.

CORRESPONDENCE.

ON COLOUR.

SIR,—The oft discussed subject of Venetian Colouring has of late received considerable attention; I believe chiefly in consequence of several well written articles on Vehicles and Varnishes, which have appeared in Blackwood's Magazine, and recently in the ART-UNION. I should be sorry in any way to underrate the importance of investigations directed to so desirable an object as that of ascertaining the best, or of improving upon the general vehicles of colouring materials; I cannot, however, help thinking, that if ever we succeed in reviving those qualities of colour which are characteristic of the Venetian painters, we shall be indebted but in a very subordinate manner and trifling degree to any peculiarity either of vehicle or pigment.

I suspect that the essential points in which we are deficient as regards this matter, is a knowledge of the simple principles on which the practice of the Venetian masters was founded, and of their system of procedure in the conduct of a picture; in fact, I believe that it is only by working in the manner in which they worked that we can hope to arrive at similar results.

When Sir Joshua Reynolds (himself a great master of colour) said that "a well coloured picture, should look as though it were painted in two colours, *that it should possess an unity of light and an unity of shade*," he described the most important characteristic of the colouring of the great Venetian masters; and at the same time afforded a key to the simplicity of the process on which I think it probable their peculiar beauties depend. In nature, light and shadow is one thing, and colour another. In the works of the best colourists, as in those of nature, simple light and darkness are represented by a negation or absence of colour, the extremes of which being the *neutral white* and the *neutral black*, their intermediates must, of course, be also neutral.

On successively removing the several layers of pigment from portions of a very characteristic and finely coloured picture by Bassano, I have found that the dead colouring (if such a term may be used to describe that which has no colour) is executed with a considerable body of a clear *neutral*, apparently composed of black and white. This part of the process was evidently carried much further, embraced more of detail, and represented more of the texture of objects than is usually practised in the dead colouring of modern pictures. In this state the work must have constituted a finished achromatic picture; wanting only the application of its appropriate colour to each object to render it complete as a representative of nature; due regard being had to the colour of the general light, whether natural or artificial, which illumined the models which would to a certain extent modify and assimilate the varieties of local colour; and so far tend to produce what I presume was intended by Sir Joshua's *unity of light and unity of shade*. With regard to the manner of applying colour to such a preparation as the one described, it must have been, and evidently was, performed on the principle of what is technically termed *glazing*, that is, by covering it with colouring materials of a glass-like transparency. Pure white and black being themselves perfectly neutral cannot affect the nature of any colour; tints placed upon them have their full value, they preserve their purity throughout, only deriving from the ground by its reflective power, brilliancy in proportion as it is light, and depth without alteration of class where it is dark. We have, however, to contend with imperfections in all our materials; and we find that many transparent colouring materials, when mixed with oil or any other vehicle, and glazed over a white unabsorbent part of the picture, appear deficient in colouring power, that they look thin, and by no means so satisfactory as the similar portions of a fine Venetian picture. In order to ascertain how the Venetians obviated this evil, it was found, on carefully removing the coats of paint from our Bassano, that, although the simple plan of glazing over the neutral ground was acted upon as a general principle, and adhered to wherever the glazing colour was of sufficient power, as in the middle tones and shadows, yet it was evident that in the light parts of flesh, some draperies, and even in portions of herbage, assistance had been derived from a deviation into another mode of practice.

In the flesh, for instance, after having done all that was practicable by glazing, the lighter portions were found to have been impasted with a body of solid paint (white tinged with red), which, though crude in itself, formed a suitable reflective ground for those various transparent tints which were placed upon it, and from

which it had acquired its rich and juicy appearance.* In like manner a rich green drapery had been assisted by an underground of a raw opaque colour, approaching to the tint of verditer, and which would have been quite out of harmony, but for a rich glazing of warm green, seemingly compounded of separate coats of blue and yellow. If it be said that this is nothing more than the usual practice, and that most pictures are executed by means of alternate solid and transparent colouring, I reply that there is a vast difference between that kind of solid painting which aims at combining light, shadow, colour, and tone, in the same operation, almost in one admixture of colour; and that which I suppose to have been the method of Bassano, founded on the simple principle of considering light and shadow as distinct from, and independent of colour. As regards which principle (apart from other considerations) all colour may, in fact, be considered *arbitrary or accidental*; for, alter the colour of a model how we will, the light and shadow of that model remains the same, and ought to be represented accordingly.

As many artists are decidedly opposed to any thing but what is called "fair solid painting" in skies and extreme distances, it may, perhaps, be as well to observe, that in the pictures upon which my observations are chiefly founded, the blue of the sky is most undoubtedly glazed or scumbled over black and white; it certainly has a very luminous appearance, and could not have accorded so well with the rest of the picture had the blue been mixed up on the palette with white. Whether it be the more *natural* method is not now the question, my object being to describe such observations as I have made on certain Venetian pictures, with the hope of being enabled to throw out some hint that may prove useful towards ascertaining how their peculiar qualities of colour were produced. Should any of your London readers think it worth while to try the effect of this method, I do not think they could do so more effectually than by applying it in copying a part of the large upright Paul Veronese, of the National Collection; and I should be glad to hear the result, whatever it may be. I would beg leave to suggest that the dead colouring be performed on a *perfectly white* ground, with *white and black*, the black, for the sake of transparency, to be used as far as it can, like Indian ink on white paper; but where an appearance of opacity or texture is required, it must, of course, be mixed with white. I venture to recommend this adoption of a white ground, because I am convinced, that in those old pictures, where a dark coloured ground has been used, it has been chiefly for the sake of expedition in working; and that, in fact, a light ground has been substituted for it, piecemeal as it were, in the progress of the work, in order to obtain brilliancy. In many cases where a dark ground has been *thinly* painted out, it is evident that the picture has been rendered lower in tone than its author ever intended by the colours sinking into the ground. I think that the prevalence of dark "daylights" in the works of the old masters, is chiefly owing to this cause.

In the foregoing observations I have endeavoured to avoid the subject of vehicles—not that I consider it by any means an unimportant one, for whatever can, in the least degree, tend to preserve the beauty or increase the durability of fine colouring must be worthy the attention of every lover of the Arts; but, because, I feel assured that, with no better or with the same materials as those now in ordinary use, Titian, Paul Veronese, Tintoretto, or Bassano, would have found little difficulty in producing just such pictures as those which have been considered objects of emulation by all succeeding artists. *Consistently with this opinion*, I have taken things in what appeared to me their real and useful order; I have tried first to ascertain the principle on which depends the method of producing a certain description of colouring—it would have appeared inconsistent to have discussed the means of *preserving* that, which I have taken for granted, no one knows

* A peculiar mode of applying colour over highly reflective grounds, practised by those artizans who paint ornaments on japanned ware, appears to me not unworthy the consideration of artists. Having produced the desired pattern with a full body of white paint, as soon as it becomes "tacky," transparent colour is applied in the state of powder with a dry brush. This process is more of the nature of a scumble than of a glaze, and enables a great power of colour to be applied; it becomes transparent on the application of varnish, acquiring great brilliancy from the white ground. I would here also observe, that when glazing tints are of a compound nature (orange for instance), they are far more brilliant and clear when the two primitives are separately applied, than when the secondary is compounded of red and yellow on the palette.

how to produce; I shall, therefore, reserve for a future opportunity some observations on vehicles and grounds, including experiments on the recipes of your talented correspondent, J. E. I would, however, in the mean time observe, that I cannot find that such old pictures as I have examined, possess any greater degree of hardness than might be expected from a mixture of linseed-oil with metallic oxides and the usual pigments, after having undergone the action of the atmosphere and of mutual chemical affinities for a great number of years; nor does it appear to me that this extreme hardness, approaching to the nature of glass, can be a desideratum in a picture. What we want is tenacity, and any degree of hardness incompatible with that quality, is a thing to be avoided; neither ought we to allow much weight to experiments with the blow-pipe, such as those which have been adduced to prove that the Venetian vehicle, or the vehicle of Van Eyck, was of the nature of glass, and so far identical with those for which recipes are given in your last number; because many pigments used as well by the moderns as by the old masters, such as smalts and other preparations of cobalt, lead, &c., are either of the nature of glass or vitrifiable under the blow-pipe. Moreover, I cannot help thinking that the proportion of oxide of lead (litharge) in recipes of 6 and 7 is too great to admit of their being used with safety. I fear that its desiccative action on the oil would continue until their combination rendered the picture *brittle*, if not pulverulent; indeed, I should hesitate to use any combination of litharge with oil which was not a *bona-fide solution*, of which *transparency* is, I believe, the best criterion.

To prove that these recipes of your correspondent when prepared for use with oil and water as directed, are not in solution, nor even in a good state of mechanical admixture, it is only necessary to suffer the semi-fluid composition to stand for a time on a white plate; on examining it with a common magnifying-glass it will be found to consist of rather coarse white flocculi floating in a transparent coloured fluid; bearing, in fact, a resemblance to curds and whey. Nor have I been enabled by boiling or other safe means to bring about anything approaching a homogeneous combination. From the description of your correspondent, J. E., I am, nevertheless, induced to hope that silica, either alone, or in some other combination, may be found a useful medium for colouring.

Yours, &c.,

J. H.

ENCAUSTIC PAINTING.

SIR,—I had no intention of troubling you with this communication, but I am induced to send a few lines in answer to "A Subscriber," in your twenty-seventh number, as the letter signed "Another Subscriber" does not appear to contain *all* the information which your correspondent wished to obtain respecting the Art of Encaustic Painting, re-discovered by the late Mrs. Hooker, of Rottingdean.

This lady carried the practice of this method to much greater perfection than any one has been able to imitate; and though your correspondent appears to think that she meditated making further improvements, I believe they related merely to the process of covering the painting, when completed, with wax, so as to produce as uniform a surface as possible.

I have a copy of a pamphlet containing the result of her last experiments, and which was printed from the "Transactions of the Society of Arts" for the information of her friends, and I enclose it for you to use as you think proper.

The process of making the wax mixtures involves rather a delicate manipulation; I have had it put up by Sarel, of Brighton, who had the advantage of personal communication with Mrs. Hooker, but any practical man might doubtless after a few trials, succeed.

Mrs. Hooker's recipes are the result of many hundred experiments.—Yours &c. C. S.

"Method of preparing and applying a Composition for Painting in Imitation of the Ancient Grecian Manner."

"Put into a glazed earthen vessel, four ounces and a half of gum arabic, and eight ounces, or half a pint (wine measure) of cold spring water; when the gum is dissolved, stir in seven ounces of gum-mastic, which has been washed, dried, picked, and beaten fine. Set the earthen vessel containing the gum water and gum-mastic over a slow fire, continually stirring and beating them out with a spoon, in order to dissolve the gum-mastic: when sufficiently boiled, it will no longer appear transparent, but will become opaque, and stiff, like a paste. As soon as this is the case, and that the gum water and mastic are quite boiling, without taking them off the fire, add five ounces of white wax, broken into small pieces, stirring and beating the different ingredients together, till the wax is perfectly melted and has boiled. Then take the composition off the fire, as boiling it longer than necessary would only harden the

wax, and prevent its mixing so well afterwards with water. When the composition is taken off the fire and in the glazed earthen vessel, it should be beaten hard, and whilst hot (but not boiling) mix with it by degrees a pint (wine measure) or sixteen ounces more of cold spring water, then strain the composition, as some dirt will boil out of the gum-mastic, and put it into bottles: the composition if properly made, should be like a cream, and the colours when mixed with it, as smooth as with oil. The method of using it, is to mix with the composition upon an earthen pallet, such colours in powder as are used in painting with oil, and such a quantity of the composition to be mixed with the colour as to render them of the usual consistency of oil colours; then paint with fair water. The colours when mixed with the composition may be laid on, either thick or thin, as may best suit your subject, on which account this composition is very advantageous, where any particular transparency of colouring is required; but in most cases, it answers best if the colours be laid on thick, and they require the same use of the brush, as if painting with body colours, and the same brushes as used in oil painting. The colours, if grown dry, when mixed with the composition, may be used by putting a little fair water over them; but it is less trouble to put some water when the colours are observed to be growing dry. In painting with this composition the colour-blend without difficulty when wet, and even when dry the tints may easily be united, by means of a brush and a very small quantity of fair water. When the painting is finished, put some white wax into a glazed earthen vessel over a slow fire, and when melted, but not boiling, with a hard brush cover the painting with the wax, and when cold take a moderate hot iron, such as is used for ironing of linen, and so cold, as not to hiss if touched with anything wet, and draw it lightly over the wax. The painting will appear as if under a cloud till the wax is perfectly cold, as also, whatever the picture is painted upon is quite cold; but if, when so, the painting should not appear sufficiently clear, it may be held before the fire, so far from it as to melt the wax but slowly; or the wax may be melted by holding a hot poker at such a distance as to melt it gently, especially such parts of the picture as should not appear sufficiently transparent or brilliant; for the oftener heat is applied to the picture, the greater will be the transparency and brilliancy of colouring; but the contrary effects would be produced if too sudden or too great a degree of heat was applied, or for too long a time, as it would draw the wax too much to the surface, and might likewise crack the paint. Should the coat of wax put over the painting when finished appear in any part uneven, it may be remedied by drawing a moderately hot iron over it again as before mentioned, or even by scraping the wax with a knife; and should the wax by too great or too long an application of heat form into bubbles at particular places, by applying a poker heated, or even a tobacco-pipe made hot, the bubbles will subside; or such defects may be removed by drawing any thing hard over the wax, which will close any small cavities.

"When the picture is cold rub it with a fine linen cloth. Paintings may be executed in this manner upon wood (having first, pieces of wood let in behind, across the grain of the wood to prevent its warping), canvass, card, or plaster of Paris. The plaster of Paris would require no other preparation than mixing some fine plaster of Paris in powder with cold water the thickness of a cream; then put it on a looking-glass, having first made a frame of bees-wax on the looking-glass, the form and thickness you would wish the plaster of Paris to be of, and when dry take it off, and there will be a very smooth surface to paint upon. Wood and canvass are best covered with some grey tint mixed with the same composition of gum-arabic, gum-mastic, and wax, and of the same sort of colours as before mentioned, before the design is begun, in order to cover the grain of the wood or the threads of the canvass. Paintings may also be done in the same manner with only gum water and gum-mastic, prepared the same way as the mastic and wax; but instead of putting seven ounces of mastic, and when boiling, adding five ounces of wax, mix twelve ounces of gum-mastic with the gum water, prepared as mentioned in the first part of this receipt; before it is put on the fire, and when sufficiently boiled and leavened, and is a little cold, stir in by degrees twelve ounces or three-quarters of a pint (wine measure) of cold spring water, and afterwards strain it. It would be equally practicable, painting with wax alone, dissolved in gum water in the following manner. Take twelve ounces or three-quarters of a pint (wine measure) of cold spring water and four ounces and a half of gum-arabic, put them into a glazed earthen vessel, and when the gum is dissolved, add eight ounces of white wax. Put the earthen vessel with the gum-water and wax upon a slow fire, and stir them till the wax is dissolved and has boiled a few minutes; then take them off the fire and throw them into a basin, as by remaining in the hot earthen vessel the wax would become rather hard; beat the gum water and wax till quite cold. As there is but a small proportion of water in comparison to the quantity of gum and wax, it would be necessary in mixing the composition with the colours, to put also some fair water. Should the composition be so made as to occasion the ingredients to separate in the bottle, it will become equally serviceable if shaken before used to mix with the colours.

"I had lately an opportunity of discovering that the composition which had remained in a bottle since the

year 1792, in which time it had grown dry and become as solid a substance as wax, return to a cream-like consistence, and became again in as proper a state to mix with colours, as when it was first made, by putting a little cold water upon it, and suffering it to remain a short time. I also lately found some of the mixture composed of only gum-arabic water and gum-mastic, of which I sent a specimen to the Society of Arts in 1792; it was become dry, and had much the appearance and consistency of horn. I found, on letting some cold water remain over it, that it became as fit for painting with as when the composition was first prepared.

"EMMA JANE HOOKER."

VEHICLES.

SIR,—In one of your numbers of the 'ART-UNION,' some person asks what is Glass of Borax. The following explanation is given in the Popular Encyclopedia or Conversations Lexicon (published by Blackie and Son, Glasgow) in the article on Boracic Acid. "Borax appears &c. . . . when exposed to heat, it swells up, boils, loses its water of crystallization, and becomes converted into a porous, white, opaque mass, commonly called calcined borax. A stronger heat brings it to the form of a vitreous transparent substance, in which state it is known under the name of GLASS of borax." My answer is, perhaps, too late to be of any service to him, but it may not be, and I think this chance worth my trouble; had I met with his question earlier I should have answered immediately, for surely to do unto others &c. is the duty of artists as well as of other men.

I take this opportunity of thanking all those who have written for the purpose of conveying information relative to improved vehicles for colours; I shall never tire of the subject whilst I believe that there is any thing to learn; in conclusion, I return you my thanks for the gratification the 'ART-UNION' affords me, and remain with pleasure a subscriber. F. W. S.

MATTOO VARNISH.

SIR,—I beg to inform 'A Fellow Student,' that the manner in which I have made magyallup is by adding to three parts of old Mattoo Varnish one part of strong drying oil, and exposing the mixture to the external air for a week, or even longer.

I hope 'A Fellow Student' will not think me presumptuous if I venture to recommend him to abandon altogether the employment of magyallup; and if he will allow me to supply him with a substitute for it, I shall have much pleasure in so doing.

There is now a question which I would ask of 'A Fellow Student,' or any of your readers, Mr. Editor. It is this: in what part (vol. and page) of the works of Vasari is it mentioned, that any of the masters whose lives he wrote, mixed water with their oil medium after the discovery of Van Eyck was made public?

Yours, &c.

August 2.

A STUDENT.

LIVING MODELS.

SIR,—As all artists employed in the delineation of the human figure must, more or less, require the assistance of living models, I beg leave to recommend to your notice the names, qualifications, and addresses of some of the most useful now in the profession; trusting, at the same time, that other artists will take the same trouble in forwarding to the 'ART-UNION' any information upon this most important *accompagnement de l'atelier*. For almost faultless proportion, I should recommend Mrs. Dobson, of 21, Great Titchfield-street. Miss Glover, 38, Great Wild-street, Lincoln's-inn-fields, about seventeen years of age; a very good face, and much finer figure, fair with dark brown hair. Miss Neale, same address as Miss Glover; a very handsome face, and, like her companion, sits for the figure. Miss Lakeman; the most beautiful face Leslie ever painted, was a faithful portrait of this model: her residence is at 6, Peashell-place, Cambridge-terrace, Edgware-road. Margaret Welsh, an Irish peasant girl from the hills of St. Giles's; dark hair, and "wid real Milisian features," her cabin is at 21, Southampton-court, Cleveland-street, Fitzroy-square. Mrs. Musgrove, a very interesting and piquante-looking brunette; the last time I heard of her address it was 9, Hanover-street, Long-acre, living with Mrs. Grubin. Mrs. Howard, 4, Eaton-lane, North Pimlico; a Saxonian figure; good for your tyrannical and sanguinary-minded heroines. There are several other female models whose addresses I have lost; for instance, Miss Clousley, Miss Tuffield, Misses Johnston and Lancaster. And there is a family of children who sit; their address could be obtained from Mrs. Dobson, or, I believe, at the Life Academy, St. Martin's-lane.

First on the list of male models, for strength and

muscular development, stands George Glenn; I should compare him with the Dancing Fawn, having all the youth and elasticity of that figure; he lives at 8, Denmark-street, Soho,—when unemployed professionally, he is to be seen personating a red Indian at Catlin's Exhibition, Egyptian Hall, Piccadilly. John Wilton, a "Zummurzetshire man," but with such a head, face, and beard, as would have rejoiced Salvador. This gentleman has for some years cultivated his mustachios and his vegetables at the same time (when he does not sit, he digs), of both of which he has a prolific crop. Sir D. Wilkie, speaking of Wilton, said, "This man, Sir, is a maist extraordinary model; in face, he looks perfectly apostolical;" but an artist from the "isle of the west" said, "Och! he's the bean ideal of a rapparee." Charles Landseer introduced his portrait as his 'Tired Huntsman'; and Macleise, as his 'Little John'; he lives at 2, Short-street, Edgware-road. Signor Marchi, an Apollo-like looking fellow, in high request; he has had the honour of sitting several times to Prince Albert; and if his Royal Highness does not know what a good model is, who does? His palazzo stands in Cross-street, Hatton-garden, No. 25. R. Sims, a Scotman, of very great age; one of the most useful models that could be recommended; very little idealization is requisite to paint a perfect head of Lear, from this venerable man: his features are intelligent; the head bald; hair white, and reaching to his shoulders; very long beard and mustachios: he has been but a very short time in London, and before he was well known, met with a severe accident, being now in the hospital with a broken arm, but he expects to be out in a week: his address, 13, Hemming's-row, St. Martin's-lane. Mr. Ching, a good-looking man, between fifty and sixty, bald-headed, grey hair; 30, Charlton-street, New-road. John Coulton, 3, Crawford-passage, Clerkenwell, a decayed landscape painter (vide one of Cope's etchings produced at the Etching Society); an old man with long, dark grey hair. John Eness, of 6, Old Brook's-court, Fitzroy-passage, Fitzroy-market; this man is ninety-three years of age! (the late Douglas Cowper introduced his head as Brabantio, in his celebrated picture of 'Othello,' now in the possession of the Marquis of Lansdowne); a most excellent model. — Emmet, 26, Union-street, Middlesex Hospital, a modern Antinous, much in request; he sits very much at the Royal Academy. M. Decour, a Frenchman of enormous muscular power, from the hips upwards (the lower extremities are deformed); he is a living pocket edition of the Farnesian Hercules: his address could be obtained at the Royal Academy. Watson, 6, Church-street, St. Giles, a man of 70, an excellent and patient sitter. At any time, should other names occur to me, I will do myself the honour of forwarding them to you.

I am, Sir, your humble Servant,

A WORKING ARTIST.

[The above letter has been postponed for some time for want of room.]

TO CORRESPONDENTS.

In consequence of the Editor's absence from London, replies to several correspondents must remain over till our next number.

E. M. J.—We have received from artists, assurances of their success in the formation of the Silica vehicle; but this, of course, must depend upon the purity of the components.

Royal Academy.—"A Student" states that the pension and allowances granted by the Academy have been reduced from £20 for travelling expenses, and £130 per annum, to £60 and £100 per annum. The extract was made from a copy of the laws, &c., published, we think, within the period "A Student" mentions.

C. S.—This correspondent has not stated the department of Art he is pursuing. The works of which he complains are valuable to the artist only after a certain amount of experience. We infer that he has commenced some proficiency in drawing as he has commenced painting; he cannot, therefore, go wrong in working as much as possible after nature. A general application of favourite recipes is productive of mannerism in tone.

W. C., City of London Institution.—A subscriber to the Art-Union of London, is entitled to one chance, and one copy of the engraving issued, for each guinea subscribed. The distribution, briefly, is conducted thus:—Against the name of every member in the list is written a number: tallies, with corresponding numbers, are placed in a wheel at the general meeting; while into another wheel are placed similar tallies, with the amounts of the various prizes written singly on each. The wheels being turned, a number is drawn, and the name and address of the member it represents stated. A tally is then drawn from the second wheel, which determines the amount of the prize.